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MIRROR INTERVIEWS.



From a photograph by Sarony.

William H. Crane.

William H. Crane is a credit to our stage. He is an American actor, and he believes in encouraging the American drama. His realm is that of comedy, and the following interview will enlighten the reader as to how he reached the stellar rung of the histrionic ladder. In outlining his career Mr. Crane said:

"I was born in Leicester, Mass., on April 30, 1845. While going to school I developed a bass voice. As several of my companions could also do something in the way of singing we formed what was known as Young Campbell's Minstrels, and used to give performances in the Market Hall of North Cambridge. These performances aroused in me the desire to go upon the stage."

"One day while playing around Boston Common I struck up an acquaintance with another boy. He told me that his name was Benny Holman, and that he was a singer. I said that I could sing, too, and then I was crazy to go upon the stage. Benny then took me to his mother, Mrs. Holman, who had several gifted children, with whom she traveled around the country giving one-act operas and short pantomimes. Mrs. Holman looked me over, and asked me to sing for her, but I was too bashful at first to give her a specimen of my vocal accomplishment."

"What was the upshot of the visit?"

"After a while I overcame my bashfulness and sang as well as I knew how. Mrs. Holman was satisfied with the result, and apprenticed me for two years at the munificent salary of nothing per week. The understanding was that I was to receive board and clothes in return for my services. And I don't know whether I had the worst end of it at that, for Mrs. Holman, who is still living, says that my appetite kept her poor."

"When did you make your first appearance with the Holman troupe?"

"On July 13, 1863, at Utica, N. Y. I appeared as the Notary in *The Daughter of the Regiment*, and on my first entrance I caused an unexpected roar by tripping over the gown I had to wear in the part. By the way, Johnny Chatterton—now known as Signor Perugini—was in the same company. Johnny was a handsome youth, and when a lady had taken first prize in a baby show given by Barnum at his Museum, corner of Broadway and Ann Street, William Davidge, the younger, was also in the company, and so were Charles Drew and several others who have since become well known in the profession."

"How long did you remain with the company?"

"Until my apprenticeship was over. Then I went to Washington, where I sang *Sally Come Up* in the production of *The Streets of New York*. The Holmans, however, realized that I was of greater importance to them than the mere expenditure involved in boarding and clothing me, so I remained under a more profitable arrangement. I remained with them for five years longer, and played a great variety of characters in that organization."

"What did you do after that?"

"My next engagement was with the Alice Oates Opera company. I was engaged as the principal comedian, at a salary which in those days was considered very large. I remained with Alice Oates for four years, and acquired a large repertoire of operatic roles. In 1872, while still a member of Miss Oates' company, I went to New York and originated the part of Le Blanc in *Engeline*. I was the first of a long line of comedians to play the part."

"How did you emerge from comic opera into comedy?"

"My experience was not unlike that of which Francis Wilson told you in a recent Mirror interview. I had secured all the reputation as a comic opera comedian that was possible, and I desired to do something better. In order to satisfy my ambition I made a pecuniary sacrifice, and accepted an engagement with the Hooley Stock company of Chicago to play comedy parts at a much lower salary than I had been receiving. In the company with me were Louise Hawthorne, Kate Salisbury, Nellie McHenry, John Webster, James O'Neill and others equally well known. Shortly after I joined Hooley, he decided to take the company to California."

"And did you go with him?"

"And I went with him. The business at first was very discouraging. The trouble was that the Californians did not like the plays presented. Bartley Campbell was the dramatist of the organization at that time. Fortunately for all concerned he got hold of a German comedy, called *Ulmus*, which was a great success in Berlin. He made an adaptation of the piece to suit American audiences. The play had a stock exchange scene. So I went daily to the Exchange in San Francisco, and made a study of the prominent members. As performed by Hooley's company, the play proved a satire on the 'Erisco' brokers, and it made a great hit, turning the tables of prosperity in Hooley's favor. Augustin Daly afterward presented another adaptation of the same German comedy in New York."

"How did you come to form a partnership with Stuart Robson?"

"I'm coming to that, presently. When Hooley took his company back to Chicago he secured our Boarding House, by Leonard Grover, and placed it in rehearsal. A friend of his attended the rehearsal and told him that the piece was dull and rapid. Hooley was not over confident himself, and all he wanted was to have some one tell him that the piece was no good in order to make up his mind to take it off. It was then arranged to produce our Boarding House at the Park Theatre, New York, under the management of Henry E. Abbey. Both Stuart Robson and I were engaged for the production, which took place in 1877. By some misunderstanding we had both been cast to play the part of Gilly-

pod, but I finally yielded in Mr. Robson's favor, and, as you know, I had the good fortune to make somewhat of a hit as Elevator. As Mr. Robson was equally fortunate with the part of Gillypod, we offered to buy the play, but the price asked was more than we cared to pay, so we secured *Forbidden Fruit*, by Dion Boucicault, and appeared in it during our first starring tour."

"Did the tour prove successful?"

"Yes, we met with success from the start. Our second venture was *Our Rascals*, with which we also made a good deal of money. Sharps and Flats was our next production, and for two seasons after that we drew crowded houses as the two Dromios in Shakespeare's *Comedy of Errors*. We gave a scenic production of the piece in New York, which enjoyed a long and prosperous run. The scenery and costumes were under the direction of Captain Alfred Thompson. Our road repertoire also included *The Merry Wives of Windsor* and *She Stoops to Conquer*."

"You both made a pot of money with *The Henrietta*, did you not?"

"Yes. The piece, which was specially written for us by Bronson Howard, made a tremendous hit on its original production in 1887 at the Union Square Theatre. The run was interrupted by the destruction of the theatre by fire in February, 1888. We then appeared in *The Henrietta* with great success all over the country. In 1889 Mr. Robson and I severed our partnership, and I have since been starring on my own account under the efficient management of Joseph Brooks. During the past four years I have appeared in New York and elsewhere in *The Senator*, *On Probation*, *For Money*, *The American Minister* and *Brother John*. My present revival of *The Merry Wives of Windsor* at the Star brings us down to date."

"Have you anything to say in regard to the criticisms of your *Falstaff*?"

"I've no fault to find, if you mean that. I'm fully conscious of my shortcomings in the role. Now, while I don't wish to offer any excuses, I wish to say that I was laboring under some disadvantage on the opening night from the fact that I was suffering from an acute attack of nervous dyspepsia. Of all Shakespearean roles that of *Falstaff* requires animal vitality. Of course, the public is not expected to make allowances for nervous dyspepsia, but I'm sorry that the critics should have had to judge my work in *Falstaff* when it was a physical impossibility to do justice to the character."

"Do you consider that your personality and temperament are adapted to the interpretation of *Falstaff*?"

"Why not? There's no reason why an actor should walk on stilts to play *Falstaff*. Nor do I see why an actor should be abnormally developed in point of girth. That might be an advantage if I intended to confine myself to the acting of *Falstaff* for the rest of my career. So far as temperament is concerned—well, there would not be much art in acting if the performer could not simulate the temperamental peculiarities as well as the outward appearance of the character he undertakes to personify."

"How long shall you continue to present *The Merry Wives of Windsor* at the Star?"

"Oh, a few weeks longer, I think. The production is drawing well. We have expended from \$15,000 to \$20,000 in this revival, and we shall carry all the scenery with us on the road. You know Stuart Robson and I did very well with *The Merry Wives* eight years ago. Mr. Robson first played *Slender*, and afterwards changed to *Doctor Caus*. We played the comedy in Boston, Chicago, Philadelphia, Washington and in all the larger cities. In Boston there was such a demand for tickets that we kept the piece on for three weeks of our engagement there. In Philadelphia we were induced to extend the performances from one to two weeks. And as for favorable criticisms—you should see Mrs. Crane's scrap-book. You'd say, I think, after reading them, that I was justified in believing myself qualified to assume the role of *Falstaff*."

"Then it was owing to your success elsewhere that you ventured on submitting your *Falstaff* to a New York audience?"

"The favorable acceptance of the production out of town was certainly very encouraging. There was a disposition in some quarters to take it for granted that I couldn't act *Falstaff* because I happen to have become identified with American characters in my previous metropolitan engagements. It seems to me that the time, thought and care devoted to this Shakespearean revival should have been given due consideration. Personally, I have nothing to complain of. Some of the leading critics bestowed high praise on my work, and I am confident that we shall make money with the production. I merely wish to impress on you what an amount of work, apart from monetary considerations, is involved in a scenic Shakespearean revival."

"You thoroughly believe in American plays, do you not?"

"Yes. The trouble is to get a good play. I try to examine, as far as possible, all the plays that are submitted. Good plays don't grow on bushes—not in America at least, and for that matter there seems to be a dearth of good plays in Europe, too, just at present. We think we have a good play in *The Pacific Mail*, by Paul Potter, which I intend to produce at the Star during the present engagement."

"To what do you attribute the lack of good plays?"

"That's hard to tell. My individual opinion is that to a certain extent the dramatist, like the poet, is born, not made. But even the poet nowadays has to familiarize himself with the technique of his art. I receive plenty of plays that have the germ of a splendid comedy, but in which the story is not good. No amount of clever comedy lines will induce the public to accept a play in which the dramatic action is not consistent and fails to sustain interest and illusion. The comedian, for instance, must be able to convey the impression that his predicaments are very serious to him, however laughable they may seem to the audience. The old-fashioned farce writers were given to hiding their characters in convenient closets. They brought about complications through mistaken identity, and so forth, but such devices no longer amuse or convince an intelligent theatregoer unless connected with a consistent story and kept within the bounds of probability. The audience must feel that the comedian would be likely to do and say just what the playwright makes him do and say. The surrounding circumstances must make every speech and action of a humorous characterization seem not only possible but plausible as well. I have had a number of plays offered me in which the writers had provided excellent material in point of dialogue for the personation of typical American characters, but in most instances the plot was not suited to the stage."

"As the time for the Saturday matinee was approaching, Mr. Crane said that he would have to curtail his views on the American drama for the present. He added that the American dramatist could rest assured that everything submitted to him would be carefully considered."

"If it were not for his nervous dyspepsia I should endeavor to have the American Dramatists' Club make him an honored guest at their next dinner."

A. E. B.

THE ACTRESS ANNIE.



Y the close of this season the number of actresses that have become enamored of the delights of the wheel will be large, for many women in the profession have already pioneered its general adoption. So common is the use of the bicycle among women now, and so substantial is its popularity as a healthful and exhilarating recreation among all classes that the fair contingent of the stage is no longer deterred from riding the steel steed for the obvious reasons that held good when the habit was in its infancy.

Unless we are mistaken, Pauline Hall was the first well-known actress to adopt the wheel. She took it up as a means to rid herself of rapidly increasing embonpoint—that ore of prima donnas—and her success in that direction induced others to emulate her example.

Among the recent converts to the wheel are Georgia Cayvan and Maida Craig. Miss Cayvan, who is nothing if not earnest, is now able to expatiate learnedly upon the benefits of bicycling, mental and physical. She has fashioned a dress after her own ideas on the subject, and it is not only sensible but becoming. Miss Craig rode after a couple of lessons, and now she spins speedily along the Boston turnpike in the vicinity of New Rochelle.

Of the many wheelwomen of the stage but one has been heard to say that she does not find the exercise salutary and pleasurable. Della Fox tells her bicycle experience, acquired in the expectation of reducing flesh.

"You ride for five miles," she says, "and then you begin to get tired and hot. You are wet with perspiration; the only dry thing about you is your tongue, which clings to the roof of your mouth. You find that nothing could take the place of a glass of foaming, ice-cold beer. So you dismount and get rid of that awful thirst. In ten minutes you start again, and at the end of the next five miles you are ready for another beer." Miss Fox adds that the rider returns home tired and thirsty, "with the benefit of the ride all counteracted by the beers." The Little Trooper consequently prefers to peregrinate in cabs. In her case, undoubtedly, the bicycle is a failure.

But to counteract this case there are scores of others in which women return from their "runs" with rosier cheeks than the strongest *rouge de theatre* can produce; with circulation improved and a healthy "tired feeling," with a fund of good spirits gathered in with copious draughts of pure air.

The cycle for women recommends itself, and it has come to stay.

LOUISE BEAULÉ.

The subject of the illustration on the first page this week is Louise Beaulé, who will star this season under the direction of Fred C. Whitney.

Louise Beaulé is a versatile woman, and is equally at home in tragedy, drama, comedy, or comic opera. She was born in Tours, France, but while an infant her parents removed to Paris, whither her father, who was a journalist, had been called. Her mother was Spanish, and also contributed to the Paris press, writing under her maiden name of De Rois Maré.

At a tender age Louise developed remarkable mimetic ability. Her parents were quick to recognize her gifts, and, contrary to the usual rule, encouraged them. She was taken to the Comédie-Française, where she at once became interested in her studies. Her regular lessons were supplemented by her mother's teachings. Discovering that she had an exceptionally good voice, her mother decided that she should become a singer, and she began the study of vocal and instrumental music.

Late in the seventies, her husband having died, Mrs. Beaulé came to America, bringing Louise with her. The child made her first appearance on the American stage with a juvenile Pinocchio company as Josephine. Her formal debut, however, was made with *Amie*, with whom she remained for several seasons, and to whose excellent training she attributes her later successes. Her next engagement was with the Baldwin Theatre stock company in San Francisco. During the time Miss Beaulé remained with this organization she was cast for such characters as Pauline in *The Lady of Lyons*, Ophelia in *Hamlet*, Desdemona in *Othello*, Doris in *Narcisse*, and Lady Macbeth.

About this time Handmann perfected his arrangements for an extended tour which would take him completely around the world, and Miss Beaulé was offered an engagement with his company, which she accepted. The tour lasted four years, during which time she played all the leading female roles, included in the extensive repertoire of that tragedian, and her appearance was favorably criticised everywhere. In Melbourne, Australia, Miss Beaulé played *Ingene* in *Cymbeline* for three consecutive months, and the engagement in Sydney was devoted to a repertoire which included *Fran-Fran*, *East Lynne*, and *Camille*.

Returning to America, Miss Beaulé played *Ariel* in a Chicago production of *The Tempest* at McVicker's Theatre, at the close of which she was secured by J. C. Duff to originate the prima donna soprano role in *Paola*. Following this she accepted an engagement with Rudolph Aronson's Casino Opera company, which included Lillian Russell. She next appeared with Pauline Hall, sharing the honors with that artist in the New York and Boston production of *Puritania*, in which she played the *Maid of Salem*. Her most notable success, however was made in the part of *Progress* in *Abbey, Scherff and Gran's* production of *America* in Chicago.

Jacinta, the opera which Manager Whitney has secured for Miss Beaulé, was written and composed by Alfred G. Robyn, of St. Louis, Mo. It was produced at the Grand Opera House in that city last Summer, and was voted by the critics and music-loving people there an unequalled success. The scenes of Jacinta are laid in Mexico, and to those who have toured that picturesque country, it will be readily understood how great are the possibilities for the display of gorgeous scenery and fetching costumes.

A FORTHCOMING WEDDING.

The Pittsburg papers have just announced the engagement of William Stuart, now with Robert B. Mantell's company, and a well-known actress, whose name is not given. The wedding, they say, will take place in London at the close of the season. This Mirror is able to furnish the name of Mr. Stuart's fiancée. It is Cora Van Tassel.

MANAGER AND STAR PAIR.

Charles Dickson will not be under the management of E. J. Abram after Oct. 25. Mr. Abram and Mr. Dickson, however, remain on friendly terms. The separation is purely a business matter.

GOSSIP OF THE TOWN.

Tedla Foltz Toland is playing in *The New South*.

Grace Atwell has been engaged for *The Men of '76*.

Frank Russell will join *A Temperance Town* on Monday.

John T. Kelly, the Irish comedian, will begin his starring tour in December.

Wilson Barrett's engagement at the American Theatre will last eight weeks. The English actor will produce *The Blue Bird*. The Manxman and a new play by the authors of *Gudgeons*.

Gus Mortimer has been engaged for *A Trip to the City*.

Angeline Allen has recovered from the injury received by a fall from a Broadway car.

Katherine Lucile Foote is praised by the papers in the English provinces for her work in *Don Juan*. She will go out with *Nicde* in the Spring.

The *Toronto Globe* recently praised Augustus Ballour's work as William in *Jane*.

Lee Moses says *Enemies for Life* is doing well and that Joan Craven has made a hit in that play.

Edwin De Coursey has sued the manager of the Minnie Seward Opera company to recover salary, alleging that he was engaged at \$22 per week, and that when he reported at Reading, Pa., he was informed that he was not wanted.

Marie Burroughs and her company are rehearsing in Detroit, where they will open at the Lyceum Theatre next Monday.

Ellie Evans has retired from *A Railroad Ticket*. Her place is taken by Alice Carle.

E. C. Brandt will go with Joseph Murphy.

Homer Drake, manager, writes that *Hennessey Leroy's* farce comedy, *Squabbles*, is a success, and that Lottie Wade's singing in French, English and German is a feature.

W. C. Elmendorf, formerly manager of the Davidson Amuse company, has returned to town from the West.

Amie Allison has been engaged to play the character of Mrs. Remming in *Gustave Frohman's* *New Boy* company.

The Park Theatre, St. Mary's, Ohio, will be opened on Nov. 1 by *The Kid* company.

Gertrude Williams, a graduate of the American Academy of the Dramatic Arts, and last season with Daniel Frohman, has been engaged by Frank Williams for the Felix Morris company.

Dolly Nobles left last Saturday to join her husband's company at Savannah. Mrs. Nobles had contemplated spending the Winter in Brooklyn, but Mr. Nobles finds that his audiences are unwilling to accept a substitute in the characters she has originated.

J. Edwin Brown has been engaged to play the farmer in one of *The New Boy* companies.

The production of *Henry IV.* by the Warce-James company has been again postponed, this time until next Thursday, at Baltimore.

Courtenay Thorpe is a member of Emily Ranker's company, playing in *Our Flat*. He is "featured."

Wallace F. Ketter and Fred D. Schaeffer, of Reading, Pa., have leased the Elmwood Opera House, at South Framingham, Mass.

In the Mirror of Sept. 29, a statement to the effect that Mabel Amber had signed with the management of the Castle Square Theatre, Boston, appeared. Miss Amber says there were negotiations to this end, but that nothing definite was decided upon.

Nellie Louise Davis, playing juveniles with Alva Heywood, was formerly prominent in society at Peoria, Ill. She is an excellent vocalist, and is said to have developed into a clever actress.

Manager Freeman has engaged for *A Railroad Ticket* a dancer called Enslalia, who was recently very favorably received in Philadelphia, and Alice Carle, formerly with the Carleton Opera company.

Frank M. Swan, who has been spending the Summer in Wellington, Kan., left that place on Oct. 1 for Kansas City to organize the Anna Wyandotte English Ballad Concert company, supporting Anna Wyandotte, soprano. The company will open at Chillicothe, Mo., on Nov. 5.

Percita, the child actress, has been engaged by Cyril Norman for the part of a blind girl in the coming production at the American Theatre of *A Man Without a Country*.

John Archer, with the Lady Windermere's Fan company, reports that this organization has had a very prosperous season through California and the Northwest.

The second act of *Bertram and Willard's* play, *The Engineer*, represents a Fourth of July celebration. The scene is thoroughly American, and during it the stage is a mass of "red, white and blue." When this play was represented at Cornwall, Ont., recently, the audience received the act with great applause, the Mayor of the town and members of the city council leading in the demonstration of favor. This was a happy contradiction of the general impression that Canadians lack courtesy for the typical ideas of their neighbors.

Under the present management of the Albany houses it is said that city is proving to be one of the best for amusements this season.

The Empire Theatre Dramatic School, under the direction of Nelson Wheatcroft, will begin its second term next Monday.

Carrie Turner's starring tour will begin under the management of James W. Morrissey in November.

The Politician, the new comedy in which Roland Reed is appearing, has made a decided success, according to report. His Cincinnati week showed the largest receipts of any engagement Mr. Reed ever played in that city. "My new piece has exceeded my most sanguine expectations," Mr. Reed writes, "and it is a genuine hit."

Edwin P. Hilton, manager of *The Little Speculator*, reports that business in the East has exceeded expectations.

The Derby Winner drew the largest audience at the Fifteenth Street Theatre, Omaha, on Sept. 30 ever known in that house. Frank Dayton is praised highly for his work in the leading part in this play.

Owing to the illness of W. T. Carleton the Carleton Opera company will not go out this season.

Charles Frohman has not yet selected an actor to fill the title role in his *New Boy* company No. 2.

CHARACTERISTICS OF A POPULAR RAILROAD.

Travelers find unexcelled accommodations and supreme comfort on the cars of the New York Central Railroad. American railways are noted for the advantages which they afford the traveling public, and there are none that surpass this splendidly equipped road.—*Paper Trade Journal*.

AT THE THEATRES.

Grand Opera House.—A Ride for Life.

Melodrama in four acts, by Walter Fessler. Produced Oct. 9.

Jack Woodruff.....Walter Fessler
Edwin Marston.....Harry Driscoll
Giovanna.....Hugh Ford
Daniel Dexter.....Bert Coote
Richard Powers.....J. N. Drew
Capt. Dave Woodruff.....J. P. Winter
Walter Goodwin.....James Root
Annie Powers.....Julia Kingsley
Rosanna Jordan.....Ellie Dinsmore
Rosetta Woodruff.....Little Florrie

A melodrama of the good old style—far more than your money's worth of high-class heroism, deep-dyed villainy and hair-raising situations.

The piece is by no means badly put together and the story is calculated to interest deeply the audience's plays of this kind appeal to.

Two men love one girl. One is a poor hero; the other a rich villain. The girl loves the pauper and flees with him. The villain, after accusing him falsely of murder, follows in pursuit. From these causes arises the necessity for the thrilling "ride for life" which is realistically carried out in Act III. The engineer in charge of the flying locomotive is James Root, the hero of the late Minnesota fires, a bit of enterprise on the part of the management which seemed to be appreciated by the audience last night.

Walter Fessler, the author and inventor, played the hero with energy and taste, and Harry Driscoll gave a conventional performance of the villain.

Julia Kingsley was a sympathetic heroine, and Ellie Dinsmore was conventional as the subreter.

Bert Coote caused considerable merriment as the clown of the piece, and Hugh Ford did some fair character work as a dago.

Boy's Theatre.—A Milk White Flag.

The house hitherto known as the Madison Square Theatre was opened for the season last evening under the name of Boy's Theatre. The entertainment offered is a farcical concoction called A Milk White Flag.

The piece purports to satirize the citizen soldier, and the story is based on the rivalry existing between two military companies in the same town. Among the qualifications for membership are precision in the walk and gait, gracefulness in society, and ability to entertain. The company is composed of vivandieres, a messenger corps, and a drum corps—all composed of young women. In order to insure a faithful attention to duty the brass band is supplied with a free bar. The only private soldier in evidence is placed on duty in the capacity of bartender.

To sum up the mirth-provoking qualities of last night's performance it may be said that it was as funny as a funeral. The farcical situations are mostly brought about through the comicality of mock obscenities. A decade ago the piece might have been characterized as side-splitting, but whatever humor its author may have infused into his work in such classic gems as A Parlor Match, A Tin Soldier and A Brass Monkey has apparently been exhausted when he is compelled to extract laughter from the predicaments of a bogus corps. Many of the specialties introduced were decidedly entertaining, but the Milk White Flag as a whole proved decidedly farcical.

On the performers Charles Stanley, Lloyd Wilson, Arthur Pace and Ed. Garvie all acquitted themselves creditably, and were especially good in the various vocal specialties.

Frank Landon proved wonderfully nimble as a dancing master. Sam Weston as a private, and John S. Marble as an undertaker, were quite droll at times.

Lillian Hamilton, Lillian Markham, Rosa France and Ella Williamson formed a quartette of comely vivandieres. Frank J. Keenan, Lottie Moore, Nellie Deaves and Isabelle Coe added considerably to the vivacity and attractiveness of the cast.

Helen. Later On.

The friends of Helen and Hart turned out in force at the Union on Monday night when the last edition of Later On was presented. Since Later On was last seen here the dialogue has been freshened, new music introduced and the piece brightened up generally. The company includes Mark Sharpley, Madeline Fuller, Carrie De Mar, Jessie Trenchard and Blanche Sherrard.

Tony Pastor's Variety.

The company at Tony Pastor's this week is a clever one, and includes Ida and Will Morelle, the Highbys, Joe Cartwright, Carlino and her monkeys, Bonnie Thornton, Frank La Rosa, Lawrence and Harrington, and the ever-amusing J. W. Kelly. Next week Tony Pastor's own company will appear.

Koster and Bial's Variety.

Among the new features at Koster and Bial's this week is the reappearance of Berthold, the contributionist, in various new feats. Marietta Di Dio made her first attempt on Monday night to sing a song with English words, while Fialkowski, the mime and animal imitator, introduced a new act. Other favorite performers appeared.

People's Theatre. The Girl I Left Behind Me.

Charles Frohman's company, with Blanche Walsh in the cast, appeared last night before a crowded house at Miner's People's Theatre in The Girl I Left Behind Me, and the many exciting situations wrought the audience up to a high pitch of enthusiasm.

Lucas's.—Hoss and Hoss.

C. N. Bertram's Comedians played a large house at Lucas's last night in Hoss and Hoss, which has been brightened by new songs, dances, and clever specialties.

At Other Places.

Shenandoah at the Academy will soon reach its fiftieth performance.

A Way to Win a Woman continues at the Lyceum.

The New Boy is in its third week at the Standard. His (Tuesday) evening James F. Powers will make his appearance in the title role.

In Old Kentucky is at the American this week. The house was packed last night.

Richard Mansfield appeared last evening as Ben Brumal at the Herald Square.

A Gaiety Girl continues her prosperous career at Daly's.

Mr. Crane will withdraw The Merry Wives of Windsor in three weeks in order to produce The Pacific Mail, at the Star.

The Empire is crowded at every performance to see John Drew in The Raffle Shop.

At the invitation of De Wolf Hopper, the members of the New York and Baltimore baseball teams attended the performance of De Sautas at the Broadway last evening. Baseball jokes were the feature of the performance.

De la Fox in The Little Trooper is still the attraction at the Casino.

This is the last week of 1892 at the Garden. Little Christopher Columbus is to be produced there next Monday.

The Lilliputians in Humpty Dumpty Up-to-Date remain at the Fifth Avenue.

Chamney O'Leary in The Irish Artist is prospering at the Fourteenth Street.

Slaves of Gold is the current bill at Niblo's.

The Prodigious Daughter drew a large audience at the Harlem Opera House last night.

Tony Pastor and his clever company began a week's engagement at the Columbus Theatre Monday night.

A SUMMER BLIZZARD.

On another page Ollie Hagan and company attractively announce A Summer Blizzard, a farcical and musical piece by Charles F. Barry, author of a Railroad Ticket, A Baggage Check and A Run on the Bank. A Summer Blizzard is Mr. Barry's latest work, and is said to be his best. It employs much special scenery, and has a clever company, headed by Nettie Roschard and including Charles A. Burke, Barney Reynolds, Martin O'Neil, W. H. Murphy, James Carroll, Harry Putnam, Leonard Summers, Fred Reynolds, Beatrice Gaudin, Mabel Winston, Sadie Spencer, Ida Ward, Ida Metcalf, Mabel Holmes, Carrie Mayo and Flora Edgar.

THE SOUTH REMAINS OPEN.

Mr. Greenwall Effectually Heads Off the Scheme of the World-to Monopolists of that Territory.—A Brilliant Strategic Move.

The attempt by a firm of dramatic agents in this city to monopolize Southern bookings has failed. The scheme in its infancy was dragged to light and exposed by THE MIRROR. It then received the hearty condemnation of many influential traveling managers.

As a direct result of THE MIRROR's action in this matter plans have been made to head off the amiable idea of a "combine," and now we are glad to be able to announce that there will be no monopoly of Southern bookings and no possibility of one.

On Monday of last week Henry Greenwall and W. A. McConnell met F. H. Bowles in Atlanta. Mr. Bowles is the owner of the Edgewood Avenue Theatre property there. A deal was made immediately whereby Mr. Greenwall secured a lease of the theatre for ten years. Mr. Bowles agreeing to spend \$50,000 in rebuilding the property. The remodeling will make the Edgewood Avenue—which is to be rechristened the Lyceum—one of the handsomest places of amusement in the South. Mr. De Gite, who was one of the managers that jumped at the monopoly bait, now has a formidable rival in the field, instead of practically controlling Atlanta bookings as formerly.

Not content with this achievement, Mr. Greenwall bought outright the Southern Theatre, the only house in that city. Thereby, Mr. Greenwall secured the key to the South.

Work on the New Edgewood Avenue will begin on Jan. 1, and the house will be ready on May 3. The auditorium will seat 1,500 persons. Herbert Matthews will be retained as local manager. It will be in the Spanish Renaissance style. There will be one more gallery than in the present house.

As the matter now stands the promoters of the collapsed "combine" control the bookings only in Macon, Chattanooga, Augusta, and Jacksonville. The rest of the South is open. Managers who declined to sign the exclusive booking agreement are Frank O'Brien, Birmingham; Hirschert Brothers, Montgomery; M. A. Sevens, Rome; Thomas G. Leath, Richmond; George D. Meares, Raleigh, and J. M. Conolly, Wilmington. The new managers who did sign were informed falsely that these managers were in it.

Mr. McConnell says that there will be no change in terms to attractions playing Mr. Greenwall's independent circuit. Mr. Greenwall is not a would-be monopolist. He proposes, however, to prevent monopolists from grabbing the South.

In our business columns will be found an announcement setting forth all particulars of Mr. Greenwall's plans.

MISS FITZ ALLEN'S MONEY.

Adelaide Fitz Allen yesterday informed THE MIRROR of a transaction with John C. Dixon and Lee Townsend that should receive publicity.

Miss Fitz Allen says that last Summer Dixon visited her at her home, to interest her as a prospective star in a play called "What's the Deal?" and she read the play to him, and suggested that she put money into it and star jointly with him; that she was impressed with the play, thinking it offered her good individual opportunity, but positively declined to star jointly with Dixon, and informed him that she had no money to venture in such an enterprise.

Miss Fitz Allen says that Dixon visited her repeatedly, and sought again to negotiate with her. Finally, Dixon brought Lee Townsend to Miss Fitz Allen, introducing him as a man of standing, resources, and prestige, and representing that Townsend would manage the venture if she would embark in it.

The representations made, Miss Fitz Allen says, were so plausible that she finally consented to put \$500 in the venture, on the understanding that she was to be starred and to receive \$500 a week, with the further stipulation that her \$500 was to be regarded only as a loan, and that Dixon should also put up \$500. All this, she says, was agreed to, Dixon claiming, so far as his \$500 was concerned, that he had the money or its equivalent in his pocket.

No regular contract was drawn, but on Sept. 10 last Miss Fitz Allen handed to Townsend \$250, which she drew from the Garfield Bank. It was all the money she had. For this a receipt was given by Townsend. Through the aid of her mother, Miss Fitz Allen raised the additional \$250 which nearly represented all they had in the world. On Sept. 21 Townsend gave for this another receipt.

A company was engaged by Dixon and Townsend, or both, the play was rehearsed two weeks, and Townsend claimed to have perfected all plans—even to printing—for an opening in Buffalo on Oct. 1. Four days before the date set for the opening Miss Fitz Allen learned that no arrangements had been made for the event, that no printing had been ordered and that everything had been misrepresented to her.

Townsend had, it is claimed, paid no legitimate bills, and Miss Fitz Allen has begun proceedings to recover her \$500.

BROOKLYN THEATRES.

Columbia.—The Amazons.

The Columbia has been filled during the past week, and the same condition of affairs is likely to continue during this week. The Lyceum company has never pleased its Brooklyn admirers better than in The Amazons.

Park.—The Men of '76.

With new scenery, splendid costumes and a fine cast, Henry Gay Carleton's The Men of '76 opened to an enthusiastic house on Monday evening and bids fair to hold the attention of the patriotic citizens of Brooklyn all the entire week. The play is staged with unusual care. Next week, A Temperance Town.

Amphion.—The Black Crook.

The Black Crook entertained a large audience at the Amphion on Monday. The ballets are gorgeous, and George Morton, Samuel Collins and Vivian Osborne in leading characters acquitted themselves well. Next week, The Girl I Left Behind Me.

RAIERS OF PAUL.

Frances Raymond closes with The Girl I Left Behind Me on Oct. 14, and will then be at liberty.

Eric Rollock is playing the leading comedy part in Herbert Cartwright's A Cork War.

John Glendinning, Edward Rolleston, Hamilton Harris, Lida M. Millan, Emma Bowen, and the Coast Guard Quartette were engaged by Burdell and Daniels, through Winnet's Exchange, for their production of The Coast Guard.

Ben Leavitt is now the lessee and manager of the Union, formerly People's Theatre, of Paterson, N. J. The house has been resituated and redecorated.

The New Park City Theatre, of Bridgeport, Conn., has met with the unanimous approval of Bridgeport theatregoers, as well as traveling managers. First-class attractions only are played by the management.

J. A. Durand, manager of the Pat. Rooney Comedy co., has arrived in town, and is arranging the details for the opening of his season.

F. W. Ledthrop has Thanksgiving Day and other holidays open at the Opera House, Gloucester, Mass.

A book on how to start in the show business is mailed to amateurs by J. G. Sheidler, Cleveland, Ohio, on receipt of ten cents.

The Music Hall at Zanesville, O., which is managed by T. F. Spangler and Co., plays attractions requiring but small scenic display.

William Robinson may be engaged as musical director.

Bonrietta Crossman has not yet closed for this season.

Garland Gaden advertises for a partner to take a half interest in The Young American.

A good opera company is wanted by the management of the Opera House at New Bern, N. C.

Catherine Lewis' engagement with Augustin Dale's company terminates during November. She will then be at liberty.

Lee Van Deck is at liberty to negotiate for prima donna roles.

Fannie Denham Rouse closed her season with Walter Smith's company a fortnight ago. Mrs. Rouse is one of the best character women in the business.

J. W. Myers, Marie Dorsey and Ollie Redpath have joined A Baggage Check. Mr. Moulton is sparing no expense to make his company one of the strongest on the road.

Harry Driscoll is playing the leading heavy part in A Ride for Life.

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"THE LUTTERING OF THE HUMAN FORM!"

"THE CHINESE OF HONG-KONG!"

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"PRINCE KARRAR!"

"THE DIABOLISM OF THE DECIMALS!"

and "OUT OF SIGHT!"

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DUDLEY McADOW,

Manager.

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Open time for week stands. Wire to address: E. V. CLARK, Manager, American Theatrical Exchange, 1390 Broadway.

NEW PARK CITY THEATRE, Bridgeport, Conn.

This theatre is a great success with both public and the profession. Read what some of the managers say.

JOSEPH P. HARRIS: "As fine as anybody could wish for."

GEORGE PRIMROSE: "She is a dandy."

WILLIAM WEST: "What Bridgeport has always wanted for years, everything first-class front and rear."

CHARLES FROHMAN: "Beautiful. As fine as any New York theatre."

MART HANLEY: "I can't give this elegant theatre too much praise. It is beautiful, and Bridgeport the theatre ought to be proud of it. Just to my taste, exactly."

KIRKE L. SHELLE: "It is one of the finest also one of the best equipped houses in New England. All of the Bostonians share my opinion."

All attractions that have played at this theatre this season have played to larger receipts than they ever have before in Bridgeport. This is the only theatre in this city that is making money. The reason is plain to be seen. We play nothing but high class attractions. For open time for this and next season, address:

H. C. PARSONS, Proprietors and Managers.

H. H. JENNINGS, New Park City Theatre, Bridgeport, Conn.

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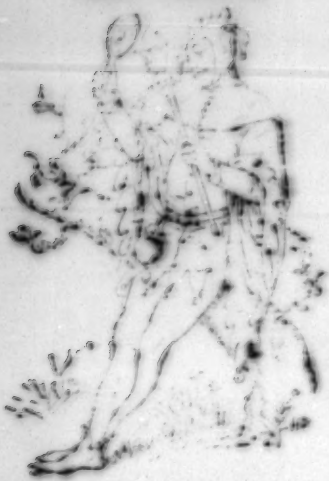
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Female Star with capital to put on an original comedy drama. Address: Mirror Co. office.

THE USHER.



The theatrical aspect of the South has altered somewhat during the past week. There is no fear of a monopoly in that section now.

Henry Greenwall, who is enterprising as well as fair, has taken the bull by the horns, and he hasn't left the bull any legs to stand on.

With a first-class competitive theatre in Atlanta, the only theatre in Savannah, and a chain of intermediate towns from Richmond and Memphis to New Orleans, the South is still free to the representative attractions of the land.

On the eve of her departure for England last week a gifted young actress, who has worked hard and faithfully to secure that measure of reward which her talents ought to command, declared that she would never return professionally to her native country unless she first won success in London.

"Foreign players visit us from year to year. They are heralded by the press, fêted and lauded, their merits receive immediate recognition and the public flock to them.

"With the American, how different it is! Let a native actress have never so much talent or genius and she must struggle against obstacles innumerable. Managers, critics and public are blind where her merits are concerned. The newspapers grudge her the recompense they freely offer to her English sister, if, indeed, they tender it at all.

"To the young, ambitious, earnest American actress applies with special force the Biblical statement that a prophet is not without honor except in his own country. I know that a higher standard of judgment and criticism prevails in England than here; but I am going to London in sheer desperation—discouraged, hopeless of ever finding a way to advancement in my own land unless I am able to return with the foreign stamp of approval.

"If I succeed, I suppose I shall be met by reporters down the Bay and their papers will print columns about me and my art."

Making due allowance for personal bias, is there not a good deal of truth in these remarks?

A Chicago dramatic writer refers to the wonderful progress that his town has made as a Summer city for theatrical ventures. A few years ago a run of two weeks for a play was considered the limit, while now plays frequently run in Summer from four to fourteen weeks.

To Mr. McVicker, who in 1888 organized a Summer company, is given the credit for inaugurating the policy of making productions during the warm weather.

It is admitted, however, that it was a losing game all round last Summer. As for the value of these Chicago runs elsewhere, New Blood furnishes a pertinent example. After holding the boards in Chicago for a long period, it was brought to New York only to play to beggarly receipts and end up by closing Palmer's Theatre for a week.

There is no doubt, however, that Chicago is a better city for the theatres in Summer than New York, whose open-air attractions kill indoor amusements.

On this account, the Chicago writer enthusiastically asserts, "Chicago managers predict a speedy eclipse of New York by their young Western sister as a great producing centre." I fear the fulfillment of that prediction is a long way off—like the Chicago writer.

A pleasant letter from Count Barenta tells me how he and his gifted wife, Madame Modjeska, are spending their time abroad.

"We have spent three weeks between London and Paris," he writes, "mostly shopping and seeing old friends. In a week we shall leave Paris for Vienna to see our manager and to settle definitely about our opening there. He wishes us to begin very soon, but we prefer to wait until later.

"We saw Pinero's *The Prodigate* in London at the Islington Grand. There was a crowded house. Forbes Robertson acted the title part. We also saw Willard in *The Professor's Love Story* at the Princess's.

"In Paris we found an enormous house at the Porte Saint Martin for *Tiberius in Caprea*—a genuine classic tragedy, written in beautiful verse by a countryman of ours, Count Ryewski. We are going to-night to see Silvio Torelli at the Théâtre Français, and on Monday next to see Sarah Bernhardt's opening in the revival of *La Femme de Claude* at the Renaissance.

"Last night Charley's Aunt, disguised under the title of *La Marquise de Charley*, was brought out at the Cluny. Its reception was very good and the press predicts a long run."

In this month's *Century* the place of honor is given to a collection of letters, written by Edwin Booth, prefaced by a tenderly appreciative article from the pen of the great tragedian's daughter, Mrs. Grossmann.

The letters form part of a larger collection to be published this week in book form. The glimpses of mind and character given in these missives of intimacy illustrate the charm and winsomeness of the lamented actor, and every one that knew him and loved him will read them gratefully.

The closing letters—the last written by Mr. Booth to his daughter and grandchildren—are pathetic in their simplicity and sweetness, and in their revelation of the shadow that had already fallen across the writer's fleeting days.

The article is illustrated with engravings of Booth's stage swords and jewels, and with a striking portrait of Edwin and his father, made in 1880. The elder Booth's features are sternly frowning, his brows are corrugated and his eyes look piercingly forth beneath them. Edwin—in spite of a frilled shirt, a startling striped waist-coat, and luridly plaided trousers—wears the dreamy, melancholy expression that later was to intensify into the ideal Hamlet of the half-century now drawing to a close.

A man who is a great power in the dramatic world of Paris is Gustave Roger; yet, I presume his name is unknown to more than a dozen persons in this country.

M. Roger's clients are such famous dramatists as Sardou, Dumas, Pailleton, Lavedan and Bisson. He is the life and soul of the Société des Auteurs Dramatiques Français, of which influential body he is the *agent général*. He has a branch agency in Vienna, where he goes frequently to supervise important dramatic transactions.

American theatricals interest M. Roger greatly, and he keeps a close eye upon them. The magnitude of the relations existing nowadays between American managers and French authors naturally requires that M. Roger shall be more intimately informed of our affairs than is the case with most of the theatrical men of Paris.

He enjoys the fullest confidence of the members of the Society, and its great success in a pecuniary sense is due chiefly to his ability, tact and shrewdness.

Mr. Crane's sumptuous production of *The Merry Wives of Windsor* has set old playgoers to thinking about notable revivals of the comedy in this city in bygone days.

Colonel T. Allston Brown, who has the history of the American stage at his fingers' ends, recalls a cast that he thinks is probably the best *The Merry Wives* ever had in this country.

"It was at the Winter Garden Theatre, New York, and the performance took place on Jan. 20, 1858. More sterling talent was brought to bear upon the play than ever before on our side of the ocean.

"The cast was as follows: Sir John Falstaff, William E. Burton; Master Slender, Charles Walcott; Master Ford, Charles Fisher; Master Page, Mr. Briggs; Fistol, Dan Setchel; Fenton, G. Holman; Sir Hugh, Charles Mathews; The Jolly Host, John Brougham; Justice Shallow, Mark Smith; Dr. Caius, John Moore; Randolph, Mr. Seymour; Corporal Nym, Mr. McRae; Mrs. Ford, Lizzie May Davenport; Dame Quickly, Mrs. Hughes; Mrs. Page, Amelia Parker and Anne Page, Miss Miller."

That was a wonderful assemblage of actors, even for those days when Shakespearean comedy and tragedy were the customary walks of the profession.

The Twelfth Night Club is such an admirable organization and its members are such charming young women that one dislikes to reprove them for anything.

But they certainly pursue an unwise and an unprofessional course when they announce for their forthcoming benefit entertainment at the Empire Theatre the names of actresses that have not been asked to appear.

Complaint has been made to me that among the list of well-known women that are vaguely advertised to take part in a "dance" at the performance in question there are several prominent names used without authority.

The Twelfth Night could have afforded to stand on the merits of its strong bill without recourse to a device that is indefensible.

PAUL TRENT JOINS SUCCESS.

The revival of Lotta's success, *Paul Trent*, 200, at Niblo's last week scored an instantaneous hit. Large business prevailed throughout the week.

The principals, Amy Lee, Frank Deane and P. Aug. Anderson, duplicated their former successes, Amy Lee giving a particularly charming portrayal of Mag. Her work in this role will easily bear comparison with that of Lotta. Mr. Anderson, one of the best character actors, as Uncle Harris, gives a graphic and finished performance.

Manager J. M. Ward has surrounded his stars with a remarkably strong company, including Lionel Bland, a capital actor, who was a member of Lotta's company, Mrs. Rose Watkins, Robert Percey, Frank A. Connor, Nellie Dunbar, Sara Lascelles and L. H. Drew.

Mr. Ward, who has the time pretty well filled, feels certain of a prosperous season, having at the outset achieved an artistic triumph.

A CIRCUS CONSPIRACY.

While Barnum's Circus was in Louisville, recently, Manager Bailey was sued by Sells Brothers, who claim that through libelous printing distributed in the South along their route in advance their business was so seriously injured as to entail a large pecuniary loss, as well as injury to reputation that will entitle them to damages. In an interview in the *Courier-Journal*, Clarence Dean, press agent for the Barnum show, states that it is their intention to prove that all of the allegations made against the Sells show were true.

JULIA ARTHUR GOES TO EUROPE.

Julia Arthur sailed for London on the *Maritima* last Saturday. To a Michigan man Miss Arthur said: "I have no definite plans. I may accept an engagement in London if I am offered one I like. It is probable, however, that I shall not return to America this season."

AN INGENUOUS IDIOT.

A few weeks ago Charles Townsend, a writer of plays and an occasional actor-manager, notified the Packard Dramatic Exchange that he wished to engage a soufrette. Hattie Mac, a young actress scarcely out of her teens, applied for the position, writing Townsend the following letter:

New York, Sept. 11, 1894.

My Townsend— I was informed at Mrs. Packard's office that you desire to engage me for your company and requested me to write you. I have nothing special to say, excepting that I am willing to join you at the salary stated and all expenses, with an expectation of an increase should I prove capable. Mrs. Packard has written you more than I deem it necessary to write myself, and I can only leave the rest to you.

Respectfully yours,

HATTIE MAC.

There was nothing in Miss Mac's note that was not businesslike, but it drew forth the following answer, which the young actress, with tears of indignation, showed to Mrs. Packard:

WINDSOR, N. Y., Sept. 12, 1894.

My Mac— The part I had in view for you was that of Katy in *Cap. Racket*. It is a very short part, but "cute," what there is of it. And I thought that if everything proved satisfactory it might be possible to advance you to the role of *Clarice*, which is a very pretty part.

I have been resting since the first week of Lent, but intended to resume my tour the 20th. I have just received an offer, however, from a Western manager, and, if I could accept it, I would not resume my own tour until next season. The manager in question wishes me to appear in a repertoire of my own and other plays for a season of three months.

He is a total stranger to me except by reputation, and he evidently supposes that I have a wife who is a soufrette. Therefore he makes a very nice point offer for myself and wife. The offer includes a free ticket for us to join, railroad and hack fares, warm room and board in first-class hotels, the best dressing room in theatres, and, in addition, a salary which would allow my "wife" Ten Dollars (\$10) per week.

Of course it would be very, very wrong, from a strictly moral point of view, to accept such an engagement, but as nobody would be the wiser I am almost tempted to think about it.

And whether I resume my tour or not I shall be pleased to have you for next season, as per terms named to Mrs. Packard. I shall play the South and Southwest, through Florida, Georgia, Alabama, Louisiana and Texas, thence Northwest, closing season at Philadelphia as I am booked to do this year.

Have you a photograph that I could use for next season's courier, or if not can you have some taken?

What dance can you do?

Please answer promptly and give full particulars.

Yours truly,

CHARLES TOWNSEND.

It is unnecessary to comment upon the odd blooded villainy of this badly written proposition to a young woman and a stranger. In giving it publicity *The Mirror* hopes to put reputable actresses who may be approached with offers of engagement by Townsend on their guard.

Charles Townsend's name appears on the list of members of the American Dramatists' Club. Mrs. Packard has brought his letter to Miss Mac to the attention of the Club's officers, and *The Mirror* is informed that Townsend's expulsion from the organization will be considered at its next meeting.

WHAT OLGA NETHERSOLE WILL PLAY.

MISS NETHERSOLE IN CARMEN.

Louis F. Nethersole, in conversation with a *Mirror* man, outlined the plans of his sister, Olga Nethersole, as follows:

"I have come over to represent Miss Nethersole on her American tour. Marcus Mayer will be the traveling manager, to represent Mr. Augustin Daly. Miss Nethersole will open at Augustin's next Monday night.

"The opening play will be *The Transgressor*, by A. W. Gaithe, in which my sister appeared for thirteen weeks in London and subsequently on tour in the English provinces. Mr. Palmer has engaged an American company for the production. The cast will include Wilton Lackaye, E. M. Holland, J. H. Barnes, Ida Conquest, Mrs. D. P. Bowers and others equally well known.

"Miss Nethersole will appear in *Romeo and Juliet* in the course of the New York engagement, and possibly also in a new dramatization of *Car men*. The plot of this drama is taken from the same novel on which the libretto of the opera was founded. Mr. Daly has also two other new plays in which Miss Nethersole may appear in the course of the season."

Miss Olga, by the way, is pursuing just the right course to make herself unpopular in this country. Her imperious manner and supercilious airs have been a subject for comment on the *Rialto* ever since she reached here, and now, it appears, this foreigner objects to some of the actors A. M. Palmer selected for her support on the ground that they are "too American."

Charles J. Richman, whose artistic work as Gottwald in *Hamlet* will be remembered, was chosen by Mr. Palmer to be Miss Nethersole's leading man, but that actress declared he would not do because he was "too American." The *Rialto* is wondering now whether Miss Nethersole will object to our dollars on the same score.

DE WOLF HOPPER WITHDRAWN.

De Wolf Hopper has withdrawn from the position of financial backer of the tour of Tim Murphy in *Lem Kettle*. George Richards and Eugene Canfield, late of *The Circus-Clown* company, have joined Mr. Murphy's company. Mr. Richards will play the part lately acted by Sam Reed.

FOR 30 YEARS

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Scott's Emulsion

nourishes. It does more for weak Rabies and Growing Children than any other kind of nourishment. It strengthens Weak Mothers and restores health to all suffering from Emaciation and General Debility.

For Coughs, Colds, Sore Throat, Bronchitis, Weak Lungs, Consumption, Blood Diseases and Loss of Flesh.

Scott's Emulsion. 30 Years. Dr. Scott.

SAID TO THE MIRROR.

FRED EDWARDS: "I have been engaged to stage the Boston production of *Rory of the Hill*. We have already begun rehearsals in this city."

THOMAS NAWACK: "Please deny the report that W. H. Crane will curtail the run of *The Merry Wives of Windsor*. Mr. Crane announced long ago that the representations would be for four weeks only, as he had contracted to produce Mr. Potter's new play *The Pacific Mail*. Such a report is calculated to do us harm, as out of town managers might think the production was a failure, whereas it is a big success."

R. A. BARNET: "I have been spending a few days in New York looking after costumes and properties for my new comic opera *Uplide*, which will be produced on March 18 at the Tremont Theatre. Boston George O. Finck has composed the music."

W. F. DICKSON: "Owing to the bad outlook over our route we decided to close Max Hissom's season for a short time. The company all returned to New York last week, and everything was settled in full."

MARTHA MORTON: "I have just come into town from Atlantic Highlands, where I spent the Summer. I was hard at work, as usual, on my plays, having several important orders to fill."

CHARLES FRODMAN: "There is an idea abroad that I control the entire American rights to Sydney Grundy's play, *A Bunch of Violets*. Kindly correct this, for it is erroneous. I possess only restricted rights. That is to say, I shall be able to present the piece in all territory not visited by Beerholm Tree, and I may even play his territory after he has been over it once."

RAMSAY MORRIS: "Yes, I am busy playwriting, but I have by no means dropped out of the managerial field. I don't know yet what I shall do this season. I have several plans in view."

JULIUS CARVE: "We have just established a precedent in Kansas City. It was the first visit to that city of Charles Frodman's principal stock company and the advance man made capital out of that, also out of the fact that *Sowing the Wind* was one of the best pieces of modern times. Yet with all his efforts we only managed to draw \$500. The good Kansas Cityites had been gulled too often and they took our advance man's literature with a grain of salt. However, the company and the play did all the advertising needed, for the next night we drew \$1,000 and played a splendid engagement there. The public is getting 'thick.'"

S. GOODFRIEND: "Oris Skinner's success is most emphatic, and his position as a star is assured. Clyde Fitch's new comedy is dainty, bright and admirable, and His Grace de Grammont will, I am sure, be a 'go' in New York. Victor Hugo's tragedy, *The King's Foster*, is quite as pronounced a success as Fitch's comedy. The two plays show Mr. Skinner's versatility. Two more strongly contrasting types of character—comedy and tragedy—could scarcely be imagined. Peculiarly the tour has thus far been a success."

MAX FIDMAN: "I have engaged my brother Adolph Fidman to go with Miss Martine's company. Al Sutherland will go in advance. In fact, he has already left for New England."

FRANK D. HENNESSY: "The theatrical business in Syracuse is all that can be desired. At my *Restable Theatre* all the attractions have done splendidly. One attraction—*The Circus-Clown*—has cancelled on account of premature decay, but I have four different offers of time from other companies."

JAMES K. HACKETT: "I am just back from the West, where I was playing Mr. Barnes in *Barnes of New York*, to fill my engagement with Augustus Pison to play the Austrian Prince in *Madame Sans Gêne*. We began rehearsals this morning."

ANDERSON REED: "Somebody is circulating a report that our Uncle Dudley company cannot pay salaries. This is not so. We are paying salaries. The report probably grew out of the fact that Augustus Cook, who was with our Uncle Dudley, let us at Washington to fill an other engagement previously made, and Mr. Cook himself, who is now in New York, will correct any impression of this kind."

GEORGE C. JENKS: "My play, *In the Name of the Czar*, will continue its tour under my management after an interval of about two weeks needed to settle necessary legal proceedings. So far as I can learn, the piece has never had a losing week. I shall make some changes in the cast, and any improvements that suggest themselves from time to time. I was preparing for the production of my new comedy drama, *The Matador*, that was tried with flattering success for a week at the Impresario Theatre, Pittsburgh, last August, but now that enterprise must wait for a while."

JACK SANFORD: "The Boston Howard Athenaeum company closed last night at Washington, but will reorganize and open again at the Lyceum Theatre, Boston, on Oct. 22. We are fully convinced of the fact that vandyville entertainment can not be sustained in leading theatres. So we decided to rebek our route in the popular and vandyville houses."

CARE ROSENFIELD: "The announcement in the papers that I and my brother will organize a stock company is entirely premature. We have, indeed, some such plan in mind, but do not know when we shall be able to carry it into effect. In any case, it would not be until next season or, perhaps, two seasons hence."

Each in Shylock are anxious to see him in his new play.
E. T. McDONALD.

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lantic feats.—The Manhattan Comedy quartette has signed with the Rockstar for the season of '99.

9. big matinee, and fair evening business. Robert Downing and Eugenia Blair presented *The Gladiator*.

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Adams, W. A. Goodenough, Zeph

Allison, Charles	Allen, Frank	Nates, Rhin
Ainslie, Mann	Good, William	Seidman, Louis
Asper, C. F.	Gill, Wm.	Willet, William
Argleton, Wm.	Gardner, Charles	Norman, C. Cyril
Armstrong, Carl H.	Canfield, Ross	North, Frank
Burbridge, C. J.	Anderson, S.	Salmon, John
Bean, Merrill	Callow, Maurice	Nankville, Will. H.
Bell, David	Calloway, James H.	Orsted, Geo. C.
Benth, Sidney	Clark, David	Orton, George
Broath, Edward	Hughes, Walter	O'Brien, M. J.
Breeman and Willard	Harris, George	
	Hays, Will. L.	
	Harkins, W. S.	Powers, W. H.
	Havens, Harry	Plimpton, Eben
Barker, Richard		

Burton, C. C.	Johnson, A. A.	Loose, W. W.
Boucault, Aubrey	Julian, Frederick	Rising, Will S.
Bassett, Charles	Johnson, C. A. D.	Ramsey, Frank
Burke, Chas.	Jerome, Fred.	Rebeling, Geo. W.
Burns, S. R.	King, Emmet, C.	Ransome, J. A.
Boyd, Archie	Kalker, A.	Raymond, Fred.
Claire, George	Kimney, Joe	Riversdale, J. S.
Carroll, V. C.	Kilday, Frank	Royston, J. B.
Coigate, J. S.	Kelly, John T.	Robyns, Will.
Collins, Phil	Kent, Charles	Roberts, Nelson

[illegible]

Cunningham, John	McIvlie, Fred	Smith, John J.
Cunnely, Frank	Monroe, Mr.	Smith, George W.
Croft, Wallace	Mrs. McCarthy's	Smiles, F. C.
Croft, Wm. H.	Carson	Stanton, Wm.
Chisholm, W. H.	Mark, Ed.	Stewart, Ralph
Carter, Herbert J.	McAul, C. D.	Stevens, Robert
Craig, Chas. C.	Mason, Chas.	Selden, Edger
Cramer, W. F.	Maselle, Ed.	Sammis, Geo.
Cavan, Frank	Murray, E.	Salem, J. H. Day
Calmer, A. M.	Moulton, John S.	Summers, Ed.
Collins, Geo. D.	Miller, Richard E.	Slee, J. C.
Curtis, Matt	McNash, Robert E.	Temple, Edger
Curtis, J. Edw.	McNash, John	Thompson, Albert
Durham, Sidney	Moran, William J.	Torresco, C. J.
Dowling, J. Jay	Murdoch, D. S.	Turvey, Gilbert

De Leon, Harry R.	McStayer, W. A.	Thornton, James
Deshon, Frank	Mills, Mr	Turner, Geo.
Douneily and	Moore, Raymon	Vannichill, Frank.
	Girard	Mortimer, E. Frank
De Shetley, Wil-	Murphy, Joseph	Tyler, Geo. C.
	Monroe	Van Nieuwen, E. H.

Drew, Sidney	Maxwell, Fred	Van Vleet, E. F.
Dunford, E. E.	McEldion, Chas.	Wagner, E. J.
Dwies, Harry E.	McGee, W. A.	Wheeler, Willard
Eay, Edmond	McGr. Robinson	Werner, Francis
De Vere and	Opera Co.	Williams, Rous
Sharpley	Martin, James M.	Wille
Delwyn, W. C.	McIntire, W. A.	
Donahoe, Sigmor	Mason, Jack	West, A. C.
Flint, D. A.	McJ. Liberty Bell	Wheatcliff, Cyrus
Foster, George J.		Weston, M.
Fulmer, W. M.	McKee, Thos. A.	Weed, E. J.
Farmer, W. M.	Miller, Fred	Wheeler, James
Farrall, F. E.	Murdock, Mortimer	Wilson, Edgar R.
Frohman, H. C.	McEldion, C. S.	Woodhill, A. B.
	Morgan, Harry J.	Wolsh, Frank
		Williams, Gus
		Wright, E. E.

August, Owen	Sgt. America	Opera Co.	Wibstach
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Fitz Roy, Louis	McCormack, J. R.	...	Ward, C.
Fulford, Robert M.	Mathson, J. B.	...	Wheeler, H. E.
Ernell, Frank E.	Mitchell, Geo. R.	...	White, Chas. E.
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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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NEW YORK, OCTOBER 13, 1894

The Largest Dramatic Circulation in America

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BROADWAY THEATRE.—LATER ON.
BROADWAY THEATRE.—De Wolf Hopper, S. E. M.
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FOURTH STREET.—Charming Glee, S. E. M.
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BROOKLYN.

ARCADE.—Black Cross.
COLUMBIA THEATRE.—The Amazons.
COR. SIXTH PARK THEATRE.—Men of '76.

THE MIRROR

Described in new type, THE MIRROR this week will prove to be a greater pleasure to the eyes of its thousands of readers than ever; and always, admired for its typography, the paper will at once be conceded to be handsomer than before.

It goes without saying that the aim to make THE MIRROR as interesting as it is good to the eye does not relax, as its preeminence in its field and its constantly growing popularity attest.

The growth of THE MIRROR in influence, in circulation and in advertising patronage during the past year has never had a parallel in its own experience or in dramatic journalism. The paper practically stands alone as an index to the varied interests of the theatre and as a representative of all that is worthy and admirable in this great institution for the world's amusement.

The circulation of THE MIRROR is to-day the greatest ever attained by any dramatic publication in the world. It is the only theatrical publication that "can be found everywhere." Respected and sought for by the profession in Europe, it is at home recognized as the only paper through which the business branch of the theatre can make announcement with assurance of results. Its advertising pages simply supplement and establish, in their universality and completeness, the fact, as to its circulation. On its face, THE MIRROR proves conclusively the measure of its influence and its unique position.

The great growth in the advertising of THE MIRROR has many times during the past year made necessary the addition of several pages. This department of THE MIRROR has, in fact, reached such steadily formidable proportions that smaller type for the reading pages was a necessity in order that the paper should not be curtailed of any feature of interest. We believe that the new dress, donned for the first time this week, will commend itself to our readers, and no effort will be spared to keep the paper in all respects where it stands to-day—at the head of theatrical journals.

TO HISS OR NOT TO HISS!

An unusual case occupied the attention of Justice Voorhies in the Jefferson Market Court last week. A man arraigned for intoxication and disorderly conduct had been arrested for persistently hissing a performance in one of the city theatres.

In court the policeman who made the arrest admitted that the charge of intoxication was not well based, and the prisoner declared that he had testified his disapproval in each case after each detail of the performance had been concluded.

Testimony was given to the effect that the audience in the theatre had resented the hisser's demonstration, and had indicated as pronounced a disapproval of his sibilation as he had of the show.

On this showing the judge held with the prisoner that the latter had just as great a right to hiss as to applaud, especially as he had shown disapproval at the proper times.

No stickler for the rights guaranteed the individual by the constitution can cavil at this decision, and yet there are other considerations in such a case. "Life, liberty and the pursuit of happiness" is the constitutional prescription for every citizen. This hisser's life was not jeopardized before he was arrested, although it is possible that he might have been killed by an angry audience that was quite well pleased with the entertainment. He was deprived of his liberty, but that was because of his own act. He gained his liberty after a decision that his act was lawful. Was he in pursuit of happiness when he hissed? Was he happy while hissing? Would he be happy if he had not hissed?

Of course these questions were not decided by the undoubtedly learned judge who declared that the prisoner was right.

But how about the audience, of which this hisser was but an atom? The scores or hundreds of persons, as the case may be, who had also paid their money to see the show and were perfectly—not enthusiastically—satisfied with it, also have some rights under the constitution. Of course, in their cases there was no question as to jeopardy of life or liberty; but they, too, were in pursuit of happiness, and were evidently getting it until disturbed by the hisser. Yet the decision of the court leaves them out of consideration, and still a prey to any man whose sense of individual right is so acute that he has no conception of the rights of others, and who, extremely sensible to his own enjoyment, is wholly insensible to the pleasure of others.

Is the constitution at fault? Or is the learned judge in error?

But the law has been laid down. Let us now lay down an ethical and sensible rule of conduct in such cases. Any man who cannot be pleased by what pleases a congregation of his fellows should not antagonize their approving demonstrations by hissing his unhappiness. Such a man, if he is not pleased, should go out, or let the rest be silent.

The many pirates of plays that infest the smaller towns of the West, where the dishonesty of piracy does not seem to be understood, are mainly furnished with the stolen pieces by a concern in Chicago. It would seem, however, that the citizens of a town of Chicago's pretensions, while its peculiar "enterprise" in unloading stolen property upon unsuspecting ruralists may be understood, would know better than to try to produce a comedy so well known as Charles's Aunt without authority. This thing was tried in Chicago the other day, but thanks to the power of injunction well directed it failed. Play owners in the East are beginning to understand what Populism means as applied outside of politics.

The Rev. Dr. George H. Houghton, rector of "The Little Church Around the Corner," celebrated the forty-sixth anniversary of his pastorate in that church on Sunday. Although this venerable clergyman does not go to the theatre, the people of the theatre go to him. His ministrations to the profession are as graceful and gracious to-day as were those that originally popularized the Church of the Transfiguration.

As enterprising New York theatrical operator, it is said, thinks to get better results by sending out his comedians to do advance work. But he is not original. A great deal of advance work has been done by comedians from time immemorial.

In these days of originality and enterprise in management, it is difficult even for the eliest to discriminate between the bonafides of a suit at law and preconceived ideas as to its advertising value.

FOURTEENTH FIVE.

THE MODERN WOMAN.

"What, Miss Ponsbury, you are not going to see the first performance of your own play?"
"No, it is not the kind of a piece that a lady should go to see."—*Figaro's Blatant*.

DRAWING THE LINE.

YOUNG DEBBY.—"Are you willing to make up with me?"
MISS FLETCHER.—"That wouldn't do at all, the stage manager would object."—*The World*.

THE TRAGEDY OF A FLAT.

The sourette was mad.
She had waited four hours for an "angel" to turn up and she was afraid.
"Peste!" she said, and "Sacristi!"
Then she added to her French maid:
"Musette, go chase the duck!"
"I cannot chase a duck, mademoiselle, without a five cent." returned Musette.
"Then chase yourself!" exclaimed the sourette, bitingly, and she drank a bottle of hair dye.
It was a bad day for the sourette.—*Detroit Sun*.

PERSONALS.



MOORE.—Decima Moore, a pretty picture of whom is printed here, assumes the role of Rose Brierly in the current production of A Gaiety Girl at Daly's. Miss Moore is a decided acquisition to the company. She acts, sings and dances in a manner that has made her a prime favorite with metropolitan theatregoers.

FEALY.—Margaret Fealy's manager says that she will resume her interrupted tour in December, but not with May Blossom. A new piece is being arranged for.

WILKE.—Hubert Wilke's part in The Queen of Brilliants, which was very bad in the original production, is being "written up" by H. J. W. Daw, who Mr. Abbey employed for that purpose. Mr. Wilke hopes to return to this country with a part as good as the opera will permit, although he has so well established his reputation here it will not be impaired in any event by the weaknesses of The Queen of Brilliants.

MELBA.—Madame Melba arrived on Saturday from Europe.

BERNHARDT.—Sarah Bernhardt will not come to America this season. She intends to devote the year to acting and managing the Renaissance in Paris.

MISER.—There is a probability now that Tammany will give the Congressional nomination in the Tenth District to Harry Miner, under threats of an independent canvass by "Tim" Campbell in the Ninth.

SYLVESTER.—Louise Sylvester, one of the best known and most capable of character actresses, has been living at her home in Red Bank, N. J., during the past year, but she is ready once more to resume her professional work. One of Miss Sylvester's great successes was in the original production here of Erminie.

BUSBY.—Owing to the illness of a member of the New Blood company recently Georgia Busby was called upon suddenly to play the part originally by Gladys Wallis. With but two hours for preparation Miss Busby acquitted herself admirably, and she will probably be retained for a part in The New Woman, which will follow Olga Netherside at Palmer's. Miss Busby was a member of Marie Wainwright's company last season.

WHALEY.—Amy Whaley, of Pomeroy, Ohio, was graduated recently from a school of music in Cincinnati, and she is going abroad shortly to prepare for a lyric career.

ALEXANDER.—A clever Californian, Stella Alexander, has taken Eva Davenport's place as Octavia in The Little Teosper at the Casino.

SOTHERN.—When A Way to Win a Woman has run its course at the Lyceum, E. H. Sothern will be seen in a revival of one of his earlier pieces.

DENNING.—Dorothy Denning, who is filling an engagement at the New Lyceum in Boston, has given up dancing and now sings ballads. She seems to be as successful with her voice as she was formerly with her feet. Miss Denning has made the change with a view to entering the field of musical comedy by and by.

BUSH.—Isadore Bush, according to the Cincinnati press, has made a decided hit as Cleopatra Sturgess, "a twentieth century woman," in Roland Reed's new comedy, The Politician. Her performance is described as "a distinct stage creation."

IRISH.—Pretty Annie Irish has been engaged to appear with Olga Netherside during that actress' tour in this country. Miss Irish was a member of the Kendals' company last season.

DALY.—Vinie Daly has inherited her mother's gifts as a dancer, and she is developing into an artist of whom Lizzie Daly may well be proud. Vinie is eleven years old now. She practices two hours every day. She is graceful and supple, and her repertoire of dances is remarkably extensive. Vinie's mother intends to train her for the dramatic stage, upon which she will appear when she has reached the age of sixteen.

MERRICK.—The costumes worn by May Merrick in Miss Dynamite are said to be among the most expensive and artistic of any shown on the stage this season, while it is acknowledged that Miss Merrick has made the hit of her career in her origination of the character of a fashionable young widow.

WHEATCROFT.—Nelson Wheatcroft will deliver a series of four lessons upon dramatic art before the Martyn School of Oratory at Washington, D. C., on the first Saturday mornings in December, January, February and March.

SHOTWELL.—Marie D. Shotwell has been engaged by Manager Rose for the production of Paul Jones at the Castle Square Theatre, Boston.

PROFESSIONALS APPLAUD HOPPER.

The professional matinee of Mr. Syntax at the Broadway last Thursday proved thoroughly enjoyable. De Wolf Hopper, Edna Wallace, Jennie Goldthwaite, Bertha Waltham, Cyril Scott, Edmund Stanley—in fact the entire company—were on their mettle and did their utmost to entertain their professional guests.

The guests, for their part, applauded everybody and everything. Floral offerings of all descriptions were thrown on the stage or over the footlights.

Mr. Hopper made a characteristic speech after the first act. He told the audience how pleased he was that he and his associates had apparently succeeded in meeting their approval, as they were just as familiar as he was with the tricks and devices employed to delude an unsuspecting public.

Among the numerous professionals present were the following:

Mr. and Mrs. John Drew, Francis Wilson, Mr. and Mrs. William H. Crane, Della Fox, C. W. Coudock, Wilton Lackaye, Walter Jones, Jeff. De Angelis, Elvyn Thomas, Maud Bliss, Mr. and Mrs. H. C. Barnaber, Mr. and Mrs. W. H. MacDonald, Jessie Bartlett Davis, Eugene Conley, Peter Lang, Amanda Fahris, A. H. Carby, Charles H. Richards, Lulu Glasgow, J. C. Miron, Charles Dungan, Paul Arthur, Eva Davenport, Villa Knox, C. J. Campbell, Al. Wheeler, Marie Celeste, Nat. Roth, George Federer, Joseph Wheelock, Jr., Otis Johnson, Boyd Putnam, Lizzie Hudson, Collier, Annie O'Neill, Kate Denn Wilson, Joseph Brooks, Maud Adams, Elsie De Wolf, Frank J. Lamb, Louis Baker, Thomas Shea, Blanche Walsh, Katherine Gray, James I. Wilson, W. J. Leonard, Maurice Barrymore, E. M. Holland, Elita Proctor, Otto Augustus Thomas, John McKeever, Franz Elbert, and all the other Ediputians, Edward E. Rice and all the other Fourteenth Streeters, and a large contingent of Gaiety Girls and New Boys.

CLOSED WITHOUT WARNING.

Maude Granger, who started recently for a season under Edgar T. Wilson's management, has returned to the city, the company having been closed in a remarkably sudden manner.

"Last Sunday morning at Kansas City, where we had just finished a week," said Miss Granger on Saturday, "while waiting in the depot for a train Mr. Wilson announced that the season was closed. We were amazed."

"It was a most unprofessional proceeding. Imagine a man standing in a depot entrance, with hundreds of persons about him, shouting at the top of his voice that the season was closed. Two weeks' notice is customary. Mr. Wilson did not give two minutes' notice."

"The company was bound for Texarkana, at which place there was an advance sale of \$25 for Tuesday night. I had had no quarrel with Mr. Wilson and our relations had been friendly. I can give no good reason for his action."

"Mr. Wilson placed the members of my company and myself in a very humiliating position, and I wish the profession to know how we were treated."

Edward Grace, of the late company, says that the season was closed because of a misunderstanding between the star and the manager regarding a café bill, which amounted to less than one dollar. "We had been playing to very poor business from the start," adds Mr. Grace, "and the Kansas City week was something awful. I did not receive my salary."

HELPED SAVE THREE LIVES.

Walter S. Craven, the playwright, actor and manager, was instrumental in saving three lives the other day. Mr. Craven was a guest on board the yacht Dorothy, owned by three gentlemen of New Rochelle, who, on Sunday, Sept. 30, ventured out in a gale on the Sound.

All went well until they decided to return when the yacht was caught in a squall. While endeavoring to tack the jib was lost and the yacht was in danger of foundering. The vessel drifted at the mercy of the elements, but was finally headed toward Glen Island, which was finally made.

The next day, while sailing the Dorothy back to her moorings in Echo Bay, with only Herbert Moore and Mr. Craven besides a party of women, who lent valuable assistance, on board—a cry for help was heard near Hickberry Island. Two men and a boy were seen clinging in an exhausted condition to a capsized boat. The Dorothy tacked and quickly drew alongside the struggling persons, who, unable to swim and benumbed by the cold, were fast losing their hold. After great effort, Mr. Craven had the satisfaction of rescuing all three of the unfortunates.

CAST OVER.

Murphy O'Hara's new Irish drama, written for Tony Farrell, was initially produced on Aug. 18, at Benton Harbor, Mich. The scene is laid in Liscarragh, County Galway, Ireland, where one Stephen Purcell, a lordly magnate, to rid himself of the parish priest, Father Conway, gets a police spy, Hicky Micky, to murder a young Protestant clergyman, secretary of the Land League, and then fasten the crime upon the priest. Hicky Micky, wearing the priestly gown at the time of the murder, excites suspicion against Father Conway, but all is cleared up by Garry Owen and Edly Aroon, who prove Hicky Micky the real murderer. The escape of a suspect, Gerald Fitzgerald, a leap for life by Garry Owen, and an illuminated church scene during which the Easter choir service is rendered are the more striking things in the play.

LETTERS TO THE THE EDITOR.

A JOURNALIST'S OPINION.

GALVESTON, TEX., Sept. 28, 1894.

To the Editor of the Dramatic Mirror:
Sir,—I see in your last issue that Manager David Trant has treated some young actress badly.

It is in the same man who was with Bob Fitzsimmons several seasons ago, and stranded in Vicksburg, Miss., he ought to know how it is himself. I never saw a more sorry sight than he presented on that occasion.

I always read your paper with great pleasure and I might add, with devout profit. I continue to grow better and is the standard, theatrically, in this section. Your local correspondent could not be improved upon.

Yours very truly,

H. N. McCREA,

City Editor Galveston News.

STILL BELONGS TO THE AUTHOR.

PATTERSON, N. J., Oct. 1, 1894.

To the Editor of the Dramatic Mirror:
Sir,—I was surprised to learn from your widely circulated and interesting journal, of which I am a constant reader, that the new comic spectacular opera of Amazonia was to be presented by Manager Bulth at Philadelphia in a four weeks' run with a chorus of sixty, and under the business management of Al. F. Dany.

All of this is news to me. I have only seen Mr. Bulth once, and I have never met Mr. Dany in my life. Mr. Bulth has never read the libretto of Amazonia nor heard a note of the score. How he is going to produce it I cannot imagine.

Misses Canary and Federer, of the Casino, are the only managers who have read Amazonia, and it is now in their hands for consideration. By giving this a place in THE MIRROR you will confer a favor.

Yours very truly,

E. B. HARRIS,

Editor Patterson Evening News.

THE MINOR GIRL.

DON'T you remember those pleasant, chatty letters which appeared long since in THE MIRROR, and which were devoted solely and exclusively to our interests, our sentiments and our affairs generally? Not long ago I wrote to the Editor reminding him of a certain promise to restore these letters, and (indeed, I scarce know how it came about) as the result of my gentle jogging of the editorial memory, behold me, enthroned for the nonce as the MINOR GIRL's guide, philosopher and friend.

This is the hour of the katydid, of the swift falling gold and scarlet leaf, the hour when ye young actress parketh her bag and once again ceases to be a respectable citizen to become a vagabond and a nomad.

Some of us look back upon the weeks that have gone with true Summer memory. There are soft impressions of long days of idle woodland wandering, of lazy hours filled with dreams which had their incidental music in the monotonous plashing of the surf upon the beach; perhaps there were afternoons—still, breathless afternoons—when we rested on our oars in some quiet cove, and drifted aimlessly down, down, slowly, slowly past dim, silent woods that cast a pleasant shadow. And then, maybe, soft evening shade came upon us, and perhaps there was another kind of a quiet cove around somewhere or other, and we had our little hour of Summer nonsense just like the rest of the world.

But, alas! the memory of the Summer may not be so sweet to all. To many of us it has meant a dreary period of struggle and anxiety.

There are young mothers among us and daughters with heavy burdens weighing upon their shoulders, and to them you may be sure the resting time is a most unwelcome season.

Heaven grant that we are all comfortably "settled." But there is an ugly, chill little whisper in my heart that Heaven is not impartial in her benefits.

Among the many swift surging inspirations of these first brisk days—this air of waking up to business, this sensation of pulling ourselves together and setting the machinery in motion—among the first of the inspirations born of the season's opening is surely "My traveling frock." For, mark ye, "frock" is the word. Gowns are no longer spoken of in polite society, and nowadays we wear frocks, just as our grandmothers did.

Your traveling frock is of all your frocks by far the most important. It is the habit in which you are most often on view. It is your uniform by which the superficial onlooker in railroad train, station or hotel, is apt to judge of your personality. Therefore, let your traveling frock bespeak good sense and good taste and refinement.

Though it held for many years, what a stupid old notion that was that one's traveling frock must be made of flannel, or serge, or other dust-catching material of the sort! Nothing could be slovenlier or less wholesome.

Let us be clean above all things! We can't help falling into careless habits on the road. Many little refinements which are essential to self respect are denied us as we hurry and scurry from town to town in this whirl-gig, abnormal arrangement of our life.

And, therefore, let us cling all the more tenaciously, and guard with infinite jealousy, just those few good little habits which are the dearest, and among them is certainly the habit of cleanliness.

We can be clean. It's hard work, but we can do it. Of course I don't mean that we can keep ourselves immaculate in the midst of the dust and the dirt and the soot of the train, but we can wash, wash, wash, wash at every opportunity.

Directly we reach our rooms let us ring for hot water—steaming hot!—and let us beg for lots of it. Let us use our towels luxuriously and towel in the bath. Then to the business of shaking out our frocks. I forgot to say that I hoped they will be made of such silk or alpaca.

Black is the color for us, don't you think? And then, if we have a clean collar in the bag and a fresh pair of cuffs, we can sail into the dining room with dignity and pretend that we are ladies. (We can't keep up the disguise, however, if we frizzle our hair. Please don't let's frizzle our hair! As an erect carriage or seat is the sign of good breeding, so also is smooth, sleek, glossy, well brushed hair; unless, of course, it be naturally frizzy, and that's another story.)

And oh, don't, don't, don't let us wear our hair short! Nothing can be more hideous or vulgar. That peculiar type of ingenué or son-brette, that sort of dollar-a-dozen type with which one occasionally meets on Broadway, is simply paralyzing.

I tell you we have to be tremendously careful of our personal appearance. Far more careful than Miss Smith in private life need be, however exalted her social position.

Stop to think of the interest and curiosity that is centred upon the advent of the "troupe" in a small town.

We may not always observe it, but everybody is watching us. Every detail of our appearance, every word that we speak, our smallest act is noted. Therefore, if we respect our profession it behoves us to represent it worthily.

Do you remember Mrs. Fiske's speech at the Inaugural of the League when she said: "The honor and dignity of the dramatic profession are in the keeping of the women of the stage?"

Numerous volumes have been given to the world in the interest of good form and etiquette. We have been drilled in all the intricate manoeuvres of the visiting card, and wise men have written that soup shall be taken from the plate with spoon turned outward.

Indeed, there are so many guides to the manner of polite society that the fault lies within ourselves if we do not accomplish it.

However, it has remained for a clever young actress, Miss Della Fox, to inform mankind (the latter in its distinctive sense) of the mode of securing and retaining the regard and respect of an actress.

According to Miss Fox mankind should order the supper himself, nor should he consult the actress in the proceeding. Neither should he shout out in a boisterous manner, "Another bottle!" but rather he should order the champagne quietly and see that there is plenty of it and that it is paid for.

Further, Miss Fox stipulates that the actress shall be treated with the respect that would be demanded by Miss Astor or Miss Vanderbilt, and in this the logic of the creed—which scarcely reflects the best element of the stage—grows paradoxical.

Word comes that Mrs. Potter has become an

enthusiastic wheelwoman. Good digestion is a great inspiration to art.

The lovely Louisianian is tremendously picturesque, and her smile is adorable. But, alas! those who take delight in her face must sigh at her reading, which is so strained, so unnatural, so unmusical!

Perhaps, skimming along on her bicycle, with that indescribable glee and frantic jubilation of feeling oneself part of the elements, the beautiful Cora will absorb a bit of nature and let it crop out in her stage work.

Will some one tell me what has become of the Twelfth Night novel? I remember reading of the forthcoming publication of the book. Since then I've heard no more of it.

Last Summer in London I was amused at a bit of a lance thrown at a distinguished English actor by one of the most famous women of the French stage. They had been talking of America.

"And tell me, how do you like the American women?" asked Madame X.

"The American women? They lack all the essentials of the perfect hostess," replied the actor. "They need repose. They have not learned to do everything while seeming to do nothing. They need the art which conceals art. They do not know how to hide the domestic machinery. Otherwise, however, they are charming. And you, madame, what do you think of British actors?"

"I think, monsieur, that they are very much like those charming American housekeepers," replied the actress.

HIS NAME.

Atlanta Constitution, Sept. 25.

COVERS A GREAT FIELD.—THE NEW YORK DRAMATIC MIRROR continues to excel, in the way of theatrical journalism, all of the papers in the field. It is one of the very best papers in America, and its splendid editorials are copied throughout the country by the best papers in the land. Its opinions on the leading subjects of the day concerning theatrical affairs are always unbiased, forceful and to the point, and it is an unusual occurrence when it fails to hit the mark. It is to the theatrical world what the leading papers of the country are to our progress and commerce.

In a word, THE MIRROR covers a great field, and covers it thoroughly, and the day is far distant before any paper of like nature will even approach it.

IN HOMIE SCOTLAND.

Sidney R. Ellis was in town Friday. To a Mirror man he said:

"Darkest Russia has been playing to splendid business in all the principal cities. I am now busy preparing for the production of a new romantic play, called In Homie Scotland. It is a production that I have had in view some time. It will contain all the songs and dances of romantic Scotland. There is a beautiful love story in it. The costumes will be accurate and costly, and we shall use special and most elaborate scenery.

"I think the play will open a new field that has not been explored to any extent by the dramatists. It is certainly a subject most fruitful of incident and romantic atmosphere. We shall have an excellent cast, and expect to spend a small fortune in producing it on a magnificent scale.

"The author's name is at present a secret. We shall begin rehearsing the piece in New York in January.

A TRIP TO THE CITY.

The Francis Seymour Amusement Company, incorporated, will exploit a new farce-comedy this season, A Trip to the City, by Francis Seymour. It combines some new and novel electro-panoramic effects, inventions of the author, by means of which what would in reality be miles of scenery, is reproduced before the audience.

The comedy is said to be full of vim and up-to-date funniness. Among the features are a practical steam launch out on the bay, with panoramic representations of New York harbor and the Hudson River, and an exciting bicycle race, in which Madison Square is panoramically portrayed with all its details.

The organization is equipped thoroughly, and will carry everything. The company is one of sterling merit, and includes an excellent male quartette. The latest songs, dances, and specialties will be introduced.

MR. MORRISON'S NEW PRODUCTION.

Lewis Morrison was in the city yesterday. He is playing to large business everywhere in Faust, which he might play prosperously, in all probability, for the rest of his career. But Mr. Morrison does not wish to be Nephthys to his professional life, and he will accordingly make a new departure next season. He will produce The Flying Dutchman, an entirely new drama based on the legend of Vanderdecken, in a most elaborate and expensive manner. It is estimated that \$20,000 will be spent in mounting the play. Manager Abram is looking the production now in first class theatres only. The Flying Dutchman will be seen in this city next Autumn.

CARRIE TURNER'S TOUR.

Carrie Turner will begin her starring tour at the Fifth Avenue, in this city, on Nov. 12, in a new romantic comedy drama, entitled The Coming Woman, by Mervyn Dallas.

The tour will be under the direction of James W. Morrissey, with George S. Starling as business manager.

Miss Turner's company will comprise Edgar L. Davenport, Eugene Ormonde, Joseph E. Whiting, J. C. Padgett, Edward Tannahill, C. Jefferson Jackson, Marion Abbott, Nora Mack, and Jean Chamblin.

KELLAR'S SPECTROID BUSINESS.

Kellar's triumphal march through the leading cities continues. In Washington last week he repeated the success previously scored in Philadelphia and Baltimore. Kellar's new illusions are creating a decided sensation and the receipts show how popular he is with the people. Undoubtedly the present season will be the most profitable in Kellar's career.

TO BE DAVENPORT'S MANAGER.

Frank L. Perley, who was business manager for Modjeska last season, has engaged as general manager for Fanny Davenport.

Mr. Perley is now in London, but he will return in time for Miss Davenport's opening in this city next month.

INITIAL STAR TOUR:

Under the management of Mr. AUGUSTIN DALY.

Appearing in those roles which she has played so successfully in London, Paris and New York.

ROSALIND, VIOLA, KATHERINE, VERA, ANNIS, LADY TEAZLE.

Oct. 8.—Chestnut Street Opera House, Phila. - 2 weeks
Oct. 22.—National Theatre, Washington. - 1 week
Oct. 29.—Auditorium, Louisville. - 3 nights
May 20 (1895).—Daly's Theatre, London. - season
Nov. 5.—Hosley's Theatre, Chicago. - 2 weeks
Nov. 19.—Olympic Theatre, St. Louis. - 1 week
Nov. 26.—Daly's Theatre, New York. - season

THE FOREIGN STAGE.

OPENING OF THE PARIS SEASON.

PARIS, Sept. 25.

The theatrical season here has just begun. The first theatre to open its doors was the Palais-Royal where a new play by Hennequin was produced. The boys of Rome (Les Jours du Foyer) is the title of this light and satirical comedy. It is not nearly as objectionable as the Palais-Royal plays usually are, and it seems to be successful.

Charles's Aunt under the title of La Marraïne de Charles, was produced at the Theatre Cluny on the 14th inst., and it bids fair to be a great success. All the critics give it excellent notices.

Francisque Sarcey, who is an avowed enemy of everything not French, says: "The extraordinary success which the piece has obtained in several countries is easily explained, for it is gay and does not contain a situation or a word that could offend the most sensitive modesty. This innocence may very possibly serve it in the same way in Paris. I am not sure, but I perceive the long expected reaction setting in. Fifth in every shape has been squandered to such an extent in our plays that the public, through disgust for this virtual, will end by drinking bitter milk with delight."

The piece is called Charles's Godmother in Paris because the word tante (aunt) means, in slang, pawn-broker.

A PLAY ON MARITAL LAW.

L'Article 213, a comedy in three acts by André Sylvaire and Maurice Ordonneau, was produced at the Variétés on the 16th inst.

According to Article 213 of the French Civil Code a wife is obliged to follow her husband wherever he goes, and this law Madame Caroline Montahart observes to the letter, much to her husband's annoyance. Montahart finds his wife and he has dissimilar tastes and he wishes to get a divorce. This, however, is not easy, for Madame is a virtuous woman. He tries to make her jealous, but she is patient herself, and she continues to follow him everywhere in obedience to Article 213. Finally, after a dozen different plots, to entrap his wife have failed, Montahart runs away himself and goes to St. Brieux, where he becomes entangled with an adventuress. Entirely captivated, he telegraphs his friend La Gourdette in Paris to secure a flat for him there. La Gourdette has just taken an apartment with the view to overcome Caroline's resistance. The latter discovers her husband's message and telegraphs Montahart the address of La Gourdette's flat. From this point on the piece is purely farcical. Montahart brings the adventuress to the flat and comes face to face with his wife. When La Gourdette arrives he finds the adventuress in the place of Caroline. The wife still refuses to listen to a divorce and Montahart, furious, appeals to the law for a separation. While the case is pending husband and wife live in separate apartments, but they establish a partition and the dining room by means of a screen and while Madame is entertaining her friends on one side, monsieur is entertaining his on the other. Finally, of course, there is a complete reconciliation.

Francis Coppée's great drama, Servio Torello, has been transferred from the Odéon to the Français, and it is as successful at the latter house as it was at the former.

The Bouffes-Parisiens received for its opening Yarnes and Carré's most unusual opéra-comique, La Femme de Nançaise.

Yesterday the Nouveautés opened its season with a revival of Mon Prince, André Brasseur's recent work, which is quite equal to the best that composer has yet written.

REINHARDT AT THE RENAISSANCE.

The first in the field of the serious theatres will be the Renaissance, where Sarah Bernhardt, the directress of this house, will open in Dumas' old piece, La Femme de Claude. Following this, Sarah will produce Sardou's new play, La Duchesse d'Athènes. In this the dramatist will show the world how a woman can kill a man with a hairnet. The Paris papers, by the way, are beginning to make fun of Madame Bernhardt's killing prodigies. A journalist recently passed in review all the parts in which Sarah has slaughtered someone by knife, harpoon, dagger, or poison.

The Odéon will open its doors on Thursday with Judith Gautier's La Rampe, instead of the promised new play by Georges de Porto-Riche.

CARRÉ AND POREL'S PROGRAMME.

The Comédie, after a somewhat chequered career, has at last fallen into the clever hands of Carré and Porel, who will produce during this season the following new plays: Pension de Famille, comedy in four acts by Maurice Donnay; Les Deux Vierge, comedy in four acts by Marcel Prevost; a new comedy in five acts by Alphonse Daudet, and a new comedy in five acts by Jules Lemaître. At the Vaudeville, which is also under M. Carré's management, six new plays are announced. They are: Mon Prince, by André Brasseur, comedy in five acts, by Georges de Porto-Riche; Brignol et Sa Fille, comedy in three acts by A. Capus; Les Viveurs, comedy in four acts by Henri Lavedan; Les Passonnés, comedy in five acts by Albert Gimon, and La Figurante, comedy in three acts by F. de Coud.

LA ROUTE DE THIBES.

La Route de Thibes, the new play by Dumas fils which the playwright has been working on for four years, is announced finally at the Français to follow Mithras's new comedy.

BERLIN THEATRES OPEN.

BERLIN, Sept. 25.

The Central Theatre has opened with the production of Julius Freund's O, diese Berliner. The piece is more of a review than a farce, plot being replaced by a series of pictures of Berlin life, with the accompaniment of catchy music. One of the chief features of the production is a representation of the Berlin Racecourse, in which real horses appear on the stage as in the County Fair.

The Neues Theatre has begun its popular Sunday matinees. Lessing's Minna Von Barnhelm was the attraction on the first programme. The theatre was crowded, and Fraulein Nina Sandow as Minna made a hit.

The first new play done at this house, this season, was a four act drama by Elspeth Meyer, called Heimkehr. The story is not worth relating, for the piece was a failure. Paula Wirth, of the Munich Court Theatre, was in the cast.

Kanz has been appearing at the Deutsche Theatre in a German translation by Ludwig Fulda of Molière's Tartuffe. Herr Kainz's impersonation was a distinct success—every phase of the contemptible character, its hypocrisy, sensuality and brutality being brought out with the vigor and force that are characteristic of Herr Kainz's acting.

BARNAV'S LAST PERFORMANCE.

BARNAV'S last performance, before farewell to the stage at the beginning of the Summer. His final appearance was the signal for such an ovation as Berlin has never before witnessed. The Emperor sent him a decoration and his company presented him with a gold laurel wreath. The audience lavished flowers and applauded upon him. It is said that he received one hundred and fifty baskets of flowers besides countless bouquets. At the close of the performance he bade the public farewell, and in a speech the delivery of which displayed sincere emotion. The immense audience lingered in the lobby till he appeared, accompanied by his wife and young daughter, and another scene of excite-

ment followed. The women threw him what flowers they had left, the men cheered, and the horses of his carriage were unharnessed and their places taken by some of his admirers, who dragged him home in triumph.

HAMLET THE FAREWELL BILL.

The piece selected for Barnav's farewell night was Hamlet. Last season he appeared in a varied repertoire, giving, besides Hamlet (which was the most profitable play of the Winter), David Garrick, Narcisse, Goethe's Iphigénie, Schott's Cornelia, A. Dumas's Kean, the patriotic historical piece, Armand Rechi, in whose production the Emperor took a lively interest; Othello, which proved merely a succès d'estime; Julius Caesar, in which Barnav played Antony; Faust, Richard III., King Lear, Schiller's Erlöfung von Wallenstein and various comedies of Molière, Schiller and Freytag.

Berlin and Germany will miss Barnav. His aims were always high, and he succeeded in his ambition of making his theatre a public educator. To use his own words, he never wished to let the people forget Shakespeare, Goethe, Schiller and Molière.

COUPELIN IN MUNICH.

Coupepin has been acting in Munich to crowded and enthusiastic houses. The German papers complimented him highly upon all his performances except that of Petruchio in his version of The Taming of the Shrew. All the Paris papers, by the way, are calling the celebrated actor's hard names for daring to act at all in the land of the "barbarians."

A SECOND FAILURE.

Getallone Engel, the gruesome piece by "Richard Nordmann," that was produced in your city last season, was presented for the first time in Berlin at the Lessing Theatre last Saturday. The cast which was headed by Herr Reicher, was one of the best ever arranged in the Lessing Theatre, but even the admirable acting could not make such an offensive play a success.

NOVELTIES IN ITALY.

ROME, Sept. 25.

For novelties, we must go to the provinces. The Roman theatrical season does not begin until next month.

At Lucca, for instance, a new opera has been given by a new composer and the celebrated Zucchi is dancing Coppelia, which is a beautiful ballet.

Plus IN, used to say that Fanny Ellder had more intelligence in her legs than his ministers had in their heads. The same is said now of Zucchi.

Lupatini, the fortunate composer of the new opera, "Lovers' Quarrels," receives nearly twenty calls each time the opera is given, and about seven arias are encored every night. Both libretto and music are of the most simple description and the melodies are pretty and original.

THE NEW COMPOSER.

Lupatini, though still very young, has already an individuality of his own. He was born near Genoa. His father was a carpenter—as also was Verdi's father. He studied counterpoint in Lucca at nineteen years of age; he had already written a Mass, which was performed in the Cathedral. Father Ferri, the great Augustin monk-preacher, who was as learned as he was good, and who always encouraged talent whenever he met it, recommended Lupatini to the late, and much lamented Catalani, and Lupatini studied two years under him. The first year he only made debts. The second year, he made debts too, but he also wrote a tango, which won a prize. At the end of this second year, he said to his master:

"What am I to do now?"

"Compose music, of course."

"Shall I succeed?"

"Certainly."

He then wrote Marcelle in one act, and received \$100 for it.

After this, however, Ricciardi asked him to write an opera, and he wrote this Lovers' Quarrels which is meeting with so much success in Lucca.

Ricciardi gave him eighteen months in which to write the opera, and he wrote it in four months.

To be sure, Ricciardi wrote the Barbiere in fifty-five days.

Lupatini is now writing another opera on a Tuscan legend, The Easter of Flowers. Ricciardi has heard some parts of it, and likes it. Lupatini prefers poetic subjects, which do not require much instrumentation.

ITALIAN AUTHORS WELL PAID.

Composers, and even dramatic authors, are not so badly paid in Italy as some think. Even a mediocre success brings to the author more than painting, sculpture, the law, or medicine, and if the author has several successes he can make a fortune in a very few years. Ricciardi buys his operas outright and gives nothing on the receipts. If the opera is not a success, the manager is the loser, not Ricciardi or the author, who sell their rights or rent them out for a season at fixed prices. If the partition is in any way injured the manager pays the damages. The smaller provincial theatres pay \$100 for permission to produce Cavalleria Rusticana. For the opera of Aida \$2,000 francs is paid.

When the same opera is performed in several theatres at the same time, a good sum is the result to publisher or author, as the case may be. Dramatic companies also pay well for their pieces.

Carlotto has made over \$5,000 with Solomon's song. Verga has made even more with his Cavalleria Rusticana, thanks to Mascagni's music. Giacomini always receives twenty per cent on the gross receipts, and even young and unknown authors get ten per cent on the gross.

S. P. G. R.

NOTES FROM ABROAD.

Sydney Grundy's The New Woman will be produced in Rotterdam this month.

A London paper announces that Williamson and Musgrove have secured the rights for Australia and America of Mademoiselle Giosafatti, a new comic opera in three acts by Hugh Foster and E. Audibert, and have made arrangements with Al. Hayman for an early production in America.

In the London Human Sydney Grundy has a few words to say about his play, The New Woman. Says Mr. Grundy: "I had a thought of scoffing at the modern cultured woman who is almost unconsciously treading on the heels of men, or even leaving them behind in the matter of culture, or in leading useful public lives. That is a type of woman for whom I have sincere respect. The New Woman is in accord with public sentiment, to contrast mock manliness with true womanliness, to the disparagement of the former, will always excite sympathy, especially among women; and it answers well to address yourself to women, as the women of the family in most cases decide for what play tickets are to be taken."

The Lady Slavey will probably be produced at the London Avenue Theatre on Saturday next.

George Alexander aspires to play Hamlet, and may appear as the Dane at no distant date.

Sir Augustus Harris will produce a version of Sardou's Patrie in London after his next pantomime. Louis S. Parker's version has already been performed at Liverpool.

The Gattis have raised the price of their pit seats to 2s. 6d. each.

One of the novelties of the season at the Paris Opera Comique this year will be La Femme de Claude, a lyric drama by Louis Gallet and music by Albert Cohen, founded on Alexander Dumas' well-known play.

Verdi's Othello will be produced very shortly at the Paris Opera House.

TELEGRAPHIC NEWS

CHICAGO.

Many Novelties This Week in the Theatres—
Hall's Gossipy Despatch of Amusement
Matters in the Western Metropolis.

[Special to The Mirror.]

It looks very much as though someone here had called for a new deck, as Madam is the only attraction left over from last week. We have six novelties at the theatres, and Nat Goodwin makes twelve in all. The sandy-haired comique has been here for a week, rehearsing during the day and taking in the shows at night. Last evening he opened his four-week engagement at the Chicago Opera House, and had a great house. He will give us The Gold Mine, in Mizouza, and his new venture, David Garrick, during his stay. Mr. Goodwin will be followed by the peerless Relian. (I believe that is what they call her now.)

Willie Collier was well received at the Grand in Kid-lie's new play, A Back Number, last evening. It looks like a go.

The Passing Show simply caught the town at McVicker's last week, and money was turned away every night. Fortunately the show returns to the Chicago Opera House for six weeks later in the season.

Last evening Courtenay Thorpe and Emily Bancker gave an enjoyable performance of four Flat at McVicker's, and Mr. Thorpe gave his adaptation of "The Light That Failed." I shall never be content, however, until I see him as Bill Sykes. Miss Bancker has improved wonderfully, and does splendid work. Next week Jefferson comes for a fortnight, and will probably open in Rip Van Winkle.

Frank Staff's Ship of State at the Schiller last week was a wild and weird affair. It sailed away Saturday night, and we were thankful that navigation was still open. Last evening a very good company, under the management of Joe Reynolds and Arthur Lewis, presented Chambers' play, The Idler, before a large house.

The Empire stock company began a three-week engagement at the Columbia to-night in Liberty Hall, making a fine impression. Gaudsons may follow, and it is possible that The Councilor's Wife may be put on. Manager Charles Frohman will be here to see the company rehearse Henry Arthur Jones' new play, The Masqueraders, which opens the New York season, and Dodson will probably come on to appear in Gaudsons. We hope so, at least.

Neil Collier gave us his new melodrama, The Cross Roads of Life, at the Alhambra yesterday and made a hit with it. Manager Jacobs also offered She at the Clark Street Theatre and The Power of Gold at the Academy. All these houses are doing well.

At the Lincoln Dr. Cupid, Frank Daniel's success, opened well yesterday and it will be followed next Sunday by A Summer Bazaar. Louis Harrison's new first act of Off the Earth was given last night at the Columbia by Eddie Foy and was a great improvement. Mr. Harrison is at work on the second act now.

A well-known theatrical lawyer here was in court the other day when someone stole his new Fall hat and left it in its place a battered derby. He was complaining of the theft a few moments later when one of his friends said: "I knew, old man, that you always lost your suits in court, but this is the first time I ever heard of your losing your hat."

Business is very big here. And only one of the downtown theatres has living pictures at that.

BOSTON.

The Cotton King's First Production in
America Three Popular Actresses—
Boston's Group.

[Special to The Mirror.]

Crowded? Well, the Bowdoin Square was as filled with spectators to-night as The Cotton King is filled with sensations and that is saying a great deal. After months of preparation, Sutton Kimmie's melodrama has been put on for a run by W. A. Brady, and this is the cast: Jack Osborne, John Mason; James Shillinglaw, Dominick Murray; Richard Stockley, Cuyler Hastings; Mr. Fonseca, Edward R. Mason; Rev. Mr. Ponder, Edward See; Benjamin Tupper, Dan Collier; Silas Kent, Edward Knott; Peter Bell, E. H. Bender; Jimmy Applegate, Andrew Baynes; George Piper, S. C. Stevens; Phillips, Sam Lash; Edmunds, Willie Smith; Inspector Graham, Louis Richer; Detective, Frank Jones; Hattie Drayson, May Wheeler; Mrs. Drayson, Mrs. Selden; Mrs. Kimmie, Kitty Marshall; Amelia Somerville; Elsie Kent, Bion Fernandez; Jane, Isabel Parker. Jack Osborne has been to America and made a fortune, becoming known as the Cotton King. He then returned to England to buy the Ashton works, where his father and mother were "hands." In the neighborhood of the village of Lambton he wins the heart of Hattie Drayson, who also receives offers from Richard Stockley, whose father had ruined her mother, and from Mr. Fonseca, a magnanimous Hebrew financier. Osborne has not yet paid the last instalment on the purchase of the mills, to provide the cash for which he has called out to his agents in New York a mystic message. Stockley tries to telegraph clerk to wire a different message; there is a panic in cotton, and Osborne is penniless. He sells the mills to Fonseca, acting for a syndicate, of which Stockley becomes a member, and himself goes as servant where he has been master. Stockley now sets to work to get back to his father's home, and when the syndicate is to suffer accordingly. The second act opens upon a boat wreck in Lambton woods. Elsie Kent, the "pet of the works," is in sore trouble because her lover Stockley, 40 lines to fulfil his promise of marriage. Stockley intimates to Hattie that Elsie's troubles are traceable to Osborne, and the manly Jack is seen consoling his rival's victim. When the cotton King is brought home, but when the two girls are brought face to face Hattie learns the truth. Osborne's employers determine to send him to America to superintend their speculations on the Cotton Exchange. Stockley inflames a band of operatives, who mean to wait for the Cotton King's return, and then to burn the office in which Stockley had imprisoned her, being about the climax of an effective scene, in which the hero triumphs. Osborne has disappeared in America, and at the works a robbery of notes is laid to his charge by Stockley. Fonseca has crossed the Atlantic in search of him, but returns without any traces. Hattie is breaking her heart at home, and when the syndicate has been piled up Osborne returns. Fonseca declines his hand until he has heard how he entered the Exchange in New York a pauper and left it a millionaire. He was attacked by a gang of ruffians in the pay of Stockley and chained in a warehouse until released by its burning. In a spangled cottage lives James Shillinglaw, an engine driver, who has been discharged from the works for drunkenness. He bears a grudge against Osborne, rendering him a plant tool in the hands of Stockley. Shillinglaw opens a letter from America, revealing the fact that Osborne was placed in a madhouse by Stockley, and armed with this evidence he goes to extract money from the irrepressible reprobate. Their quarrel is overheard by Hattie, who, being left alone with Stockley, is pushed by him into the base of the elevator and has to be crushed by the descending car. In the last act everything comes right, and the villain retires in custody with all his crimes exposed.

Marie Hansen opened a week's engagement at the Hollis Street to-night, appearing as Miss Dynamite. Fanny Rice in Miss Innocence Abroad gave Bostonians their first glimpse of the prince of the Park to-night. Lotta's old piece, Pawn Ticket 230, was given at the Grand Opera House by Amy Lee, P. Augustus Anderson and Frank Doane. Helen Danvers returns to Boston again as a star and opened a week's engagement at the Tremont, appearing in That Sister of Mine.

According to the original plan this was to be the last week of The Old Homestead at the Boston, but arrangements have been completed for one week's extension. Other attractions in Boston this week: On the Mississippi at the Columbia, Prince Pro Tem at the Museum; A Comedy, a specially organized variety company, Palace; Crime and the English Squire; Howard Albemarle; Anania and variety; Grand Museum; Essie Deagle in The Hoop of Gold.

Martin Manola suffered a slight relapse yesterday, and was unable to be taken to New York to-day in order that she might receive the medical treatment which she requires. She will not leave Boston until her condition improves. Her husband had been urged to have her placed in an asylum, but he would not consent. Her mother had joined her at Warrington, and one of two friends were permitted to visit her. Dr. H. B.

Pettingill came on from New York last week, and carefully examined her. He thought that under certain conditions she might recover, but not under the present ones. In New York he could see her twice daily, and he hopes for improvement in the course of three or four months. The reconciliation between John Mason and his mother-in-law has been complete, and she will devote her entire time to caring for her daughter, while Mason returns to the stage. Miss Mason has been in some ten weeks, and she is now a pitiable wreck of her former self.

Mr. and Mrs. Charles J. Rich have been receiving the congratulations of their friends on the birth of a daughter.

Among the others engaged by E. E. Rose for his productions at the Castle Square are Sheridan Black, George Fawcett, Helen Tracy and Maria D. Shotwell.

Demman Thompson has been suffering from sciatic rheumatism during the past week, but he did not lose a performance.

Harry Lacy is to produce The Man From the West at the Columbia B, filling the date booked for Richards and Cardell.

E. F. Keith is taking a coaching tour through the White Mountains with his family.

James A. Herne is to read his dramatization of An Unofficial Patriot to the author of the novel, Helen H. Gardner, at her home next Sunday.

P. A. Shea has gone on the road with Camille D'Arville.

H. R. Farkle and Frank Carlos Griffith, of the Boston School of Acting, are to take A Silk Masque on the road, with Pauline Wright as star. Graduates of the Tremont School will be in the support.

Walter Littlefield is to conduct the dramatic department in The Bostonian, a new magazine.

Henry Outbank will probably never again be seen at his old place as head usher at the Boston, a position which he has held for so many years. Mr. Tompkins has decided to continue his salary for life.

Richard Golden had an unpleasant experience during his phenomenal engagement at the Grand Opera House last week. Late on Friday night he was arrested at his hotel on a charge of procuring a woman to be his mistress.

These officers have been elected by the Hasty Pudding Club: President, W. E. Brine; vice-president, R. D. Warner; secretary, D. Purdon; treasurer, E. D. Holmes; chorister, R. L. Whitman; and librarian, E. R. Winslow.

E. E. Rice wanted to get a later date for 1897 at the Tremont, but John B. Schofield replied that he would not release him for 1897.

James Nolan is dying of softening of the brain at the McLean Asylum. He was for twenty-five years a member of the stock company at the Museum. He is the husband of Kate Ryan, and was a soldier in the war of the rebellion.

Walter Stearns Hale, who will be with the Lyceum Theatre stock company this season, has been in this city. He has purchased a new schooner and will pass his next vacation upon her.

JAY BAXTER.

PHILADELPHIA.

Princess Bonnie's Big Success—Ada Nelson
in The Last Word—Boston Generally
Praising with Attraction.

[Special to The Mirror.]

Princess Bonnie closed its sixteenth week Saturday, and its first week of the present season. The Broad has never in its history fielded such houses with a continuous attraction.

A Railroad Ticket at the Empire has even a stronger cast than last season. It is surely the funniest farce-comedy. Princess and West have a packed house this evening.

Daly's Company of Comedians at the Chestnut Street Opera House introduced a repertoire of standard comedies to business that ought to have been better. Ada Nelson in The Last Word has a very heavy attendance this evening, personally meeting with a warm reception. The engagement is for two weeks.

Later on at the Chestnut Street Theatre had a fair week, considering the number of times it has been given in this city. A Trip to Chinatown is on for a fortnight.

Tennessee's Panther at the Walnut filled the time to have been given Monday and Tuesday. Cora Van Tassel made her first appearance here, and the desire is to see her in a stronger play. Joseph Murphy in Kerry Goss has a good attendance this evening.

The Time of Life at the Standard had the largest house of the season. The moved office in the electric line were features. Peck's Bad Boy has a great attendance, opening the week with fine promise.

Tony Pastor's company at the Auditorium exceeded in receipts the wonderful business of the week of the Russell Brothers. Tony's company is one of the best ever engaged. Sunday Foreclosed Vandervilles had a splendid attendance.

Darkest Russia at the National had a week of continuous crowds. Not a seat in the desirable parts of the theatre was vacant, while the galleries were packed. Old Glory had a good opening to-night.

The Rainmakers at the Park drew excellent attendance. The future has been changed, mainly for the better, while the company is an improvement over last season. A Country Sport had a prosperous opening to-night.

Money is the attraction at the Grand Avenue Theatre.

Lewis Harrison, at the People's, gave Faust all the week excepting Friday night, when Richelieu was substituted. The New South is on to-night.

Leap for Life, in which Edith Barrett, Evan Harriss and Victor Morris, the distinct impression, fairly filled the Kensington. It is followed by The Irish Patriot, given by the regular stock.

The special engagement of Fitzsimmons at the Lyceum packed the house at increased prices.

The Burglar is the bill at Forepaugh's.

Caricatures, opera house, shows no sign of falling business. It is always crowded.

May E. Bell, the bright little comedienne of the Kensington Theatre, left the company Saturday to have a serious surgical operation performed.

Joseph M. Kelly, oldest son of Manager Thomas F. Kelly, of the National, is the new business manager of the Lyceum.

George Kemmerle has been five years assistant treasurer, and eight years treasurer, for Zimmerman and Nixon.

Edward P. Simpson, business manager of the People's, has published a list of the local critics for the convenience of traveling managers.

ETHEL BENTON.

WASHINGTON.

Washington Like The Daughter of the
Cotton King—Fanny Rice for a New
Theatre Comp.

[Special to The Mirror.]

Marie Wainwright's opening to-night in Daughters of Eve at Alhambra's was attended by an assemblage that filled the house. The production was handsomely mounted, and the star in her finely-finished interpretation of the vastly dissimilar dual role of the twin sisters won the highest praise. Curtains frequent, excellent support. Words and James next.

Assembly and Grand at the National rang the curtain to a full house, and were heartily welcomed once more in The Rainmakers. Augustin Daly's company follows.

The Ensign back to its birthplace once more proved itself the strong drawing card. The Academy was largely patronized, and the audience was particularly demonstrative in the applause. Sunday's Foreclosed Vandervilles next.

The Still Alarm, with its well-known sensational effects adequately presented, drew a big crowd to Butler's Bion Theatre. The Irish drama, with Dan McCarthy as the heroic Celt, proved a money-maker. Peck's Bad Boy follows.

Weber and Field's combination, with Lottie Gibson, opened to good attendance at the Lyceum. The Night Owls, with C. A. Sampson, the strong man, next.

The Jubilee Choir Singers occupied Alhambra's Sunday night. A fair attendance enjoyed the glee and madrigals.

Manager E. H. Allen, of Alhambra's, taking advantage of the local interest in the games of baseball for the Temple Cup between the New Yorks and the Baltimore put in the Compton electrical system which details on a

handsome painted drop, a reproduction of a ball field and the different plays of each game played. They were reproduced instantaneously and correctly. The turnout at each game showed a big paying attendance.

The firm name of Brooks and Dickson is about to be revived. Robert Brooks, chief of the Washington Bureau of the New York Herald, has returned to the theatrical calling, and has become associated with W. F. Dickson, Thomas W. Keene's former manager.

Percy Winter, several years stage director for Palmer's Theatre, New York, and the past two Summers directors of the New National Summer Comedy company, has returned for the purpose of establishing a dramatic college which will be known as "The New National Theatre School of Acting," and will be conducted in connection with the National Theatre.

Annette Chester Gordon, a talented Washington girl, has joined the Della Fox opera company. Her stage presence and good voice will win her success. Anton Seidl's Orchestra opens the concert season at Metron's Music Hall 25.

JOHN T. WATSON.

PITTSBURGH.

Attractions of the Week—A Tragicomic
Drama—A Lecture on Shakespeare.

[Special to The Mirror.]

Thomas G. Seabrooke opened at the Duquesne to-night in Tabasco and played to the capacity of the house. Next week William Hovey in The Flaming.

At the Alva Eddie Foy began a week's engagement in Out the Earth. The house was crowded. Camille D'Arville follows.

Struck Oil was the bill at the Bijou, and drew a good-sized audience. At H. Wilson and June Shore in the leading roles were well received. Next week, A Railroad Ticket.

Louis Aldrich in My Partner was welcomed at the New Grand by a good house. Next week, George W. Monroe in My Aunt Bridget.

At the East End Theatre Powell, magician, did a good business. Bessie Bonchill in Playmates on Oct. 15.

The Bentz-Sutley company is at the Academy of Music.

Mrs. Thomas G. Seabrooke (Elvia Crook) will give a birthday party at the Alhambra this week.

Wardle lectured to over 2000 people at the old City Hall on Thursday, taking as his subject "Shakespeare and his Plays."

E. J. DONNELLY.

ST. LOUIS.

The Kendalls, Conroy and Fox, Russell Brothers
and Other Entertainers—Gossip.

[Special to The Mirror.]

The Kendalls are at the Olympic Theatre this week in repertoire. Their engagement opened this afternoon, when A Scrap of Paper was given. To-night The Second Mrs. Langens was the bill. The audiences were large.

Conroy and Fox, in Hot Lanes, commenced an engagement at the Hagan Opera House yesterday afternoon.

The attraction at Huston's is The Land of the Midnight Sun.

At the Standard Theatre the Russell Brothers' Comedy and Vaudeville company is appearing.

Pope's Theatre has The Ticket of Leave Man in addition to ten new vaudeville acts.

The Passing Show opened at the Grand Opera House last night to a large audience.

Alfred Robyn, the author of Jacinta, will leave Wednesday for New York to conduct rehearsals of that opera.

The Roof Garden closed last night.

W. C. HOWARD.

CLEVELAND.

Big Receipts Last Week in Old Kentucky,
Dorcas and Across the Pecos—Gossip.

[Special to The Mirror.]

The Marie Tenny Grand English Opera company took nearly \$1000 at the Backus Avenue, and Hiram's Kentucky stars at the Lyceum last week.

Edith Barrett opened a week's engagement to a crowded house to-night at the Euclid Avenue. Next week, The Black Cat.

The Lyceum Theatre had a fine audience to-night, when Pauline Hall's opera company appeared in Dorcas.

Mrs. Hall will give but four performances, and will be followed by William Barry in The Rising Generation.

Miss. Kitch in repertoire next week.

Across the Pecos drew a good house at H. R. Jacobs' Theatre to-night, and will be followed by The Prodigal Father and Peck's Bad Boy next week.

The Lyceum Theatre was filled both afternoon and evening. Rice and Barton's comedians being the attraction. Next week, Harry Williams' Opera company.

WILLIAM CRISTON.

A SUCCESSFUL OPENING.

[Special to The Mirror.]

Birmingham, Oct. 8.—Young Mrs. Windrop opened to-night to the capacity of the opera house. The company is strong. Robert M. Wainwright and Moses Brown, Scholastic and Abell received numerous recalls. Collin Kemper was given a hearty reception by his friends.

LINDA J. WAINWRIGHT.

CAMILLE D'ARVILLE IN BIRMINGHAM.

Is Judge Oliver Wendell Holmes, Jr. refused the injunction asked for by Edward E. Rice to restrain Camille D'Arville from singing or playing under any management but his own, Miss D'Arville is now at liberty to sing whenever and wherever she chooses under the management of Askin and Shea.

Madeline or the Magic Kiss, her new comic opera, the libretto of which was written by Henry Stangor, the music being composed by Julian Edwards.

The original production of this opera took place at the Tremont Theatre, Boston, on July 21. The opera drew large audiences up to Sept. 22, and the success of Camille D'Arville's present company can be readily seen from last week's receipts on the New England circuit, which amounted to \$1000.

Miss D'Arville will open an engagement in Madeline at Pittsburgh next Monday night, and from there will proceed to Philadelphia and Montreal. After playing through New York State she will appear in Western territory, playing Cleveland and Cincinnati, and Madeline will then be put on for a run in Chicago.

Sec. February. Miss D'Arville will come to New York, and after filling a seven-week engagement at Abbey's, will open on May Day at Covent Garden, London, as Sir Augustus Harris, who saw the opera in Boston, believes it will suit the English public.

HAMMERSTEIN ARRESTED.

At eight o'clock last night Oscar Hammerstein attempted to enter the box-office at Koster and Bial's. He was arrested by two officers and led to the Thirtieth Street Police Station. In the morning Hammerstein obtained from Judge Goldensleeve a temporary injunction restraining Koster and Bial from interfering with him in any way whatsoever. An order to show cause why the injunction should not be made permanent was made returnable on Oct. 14. Last week Hammerstein went to Albany to apply for a receiver for the Koster and Bial Company.

SPECIAL DELIVERY.

Special Delivery, a comedy-drama by David H. Scully, will soon be produced under the management of H. D. Graham. The piece admits of many realistic, mechanical and some surprises, tender pathos, and a great abundance of comedy, which will make an entertainment well calculated to please all classes. Special scenery and printing will be gotten up, and a company of recognized artists will be engaged. In addition to the strong dramatic cast Mr. Graham will carry a fine quartet.

RICKETS AND HIS TROUBADOURS.

Tom Rickets and his Troubadours will begin their season the latter part of this month. Mr. Rickets' success as a comedian has been notable, and when he appears supported by a good company in a 8-Legal Document, Edwin Barbour's comedy, good entertainment may be expected. It will have several special features, including Mrs. Duck's sensational fire dance and the performance of Little Ate. Special scenery will be carried and elaborate printing provided. Harry C. Smart will be business manager, and John Mackay in advance.

THE NEW YORK DRAMATIC MIRROR.

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A NOVELTY AT LAST

Special Delivery

BY DAVID H. SCULLY

A PLAY full of Sunshine and Laughter, intermingled with Pathos. Presented by a first-class company of well-known artists. New printing, scenery and mechanical effects. Managers of first-class theatres having open time after Nov. 10, '94, address H. S. CRANAGE, Manager, Rice & Cranger's, 25 W. 28th Street, N. Y.

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HERBERT CANTHORN

A CORK MAN

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AMONG THE DRAMATISTS.

Marion Crawford's novel, *A Cigarette Maker's Romance*, is being turned into a three act play by Charles Hannan, under an arrangement with Mr. Crawford. Mr. Hannan's new three act piece, *The Opium Eater*, will be produced in this country this season.

Nepenthe, the one act *Harold* prize play by Arthur Hornblow and Kate Masterson, will be presented at the Berkeley Lyceum on Oct. 26.

Marguerite Merington's play, *Bonnie Prince Charlie*, will not be completed in time for production during E. H. Southern's present engagement at the Lyceum, and Manager Friedman has concluded to defer it until next season.

William Dean Howells, who has written several farces that read well, is at work upon a play.

Mervyn Dallas' play soon to be produced in London is entitled *Modern Shams*, and not *Modern Chains* as has been erroneously printed.

Addison D. Craftree, author of *Misswood*, has written a four act comedy drama entitled *Mill speed, a Cold Water Town*. It will not be played this season.

Franklin W. Lee, who wrote *The Star Gazer* for Joe Kerr, is about to form a partnership with Emil Osterhoffer, the composer, for the construction of a comic opera.

REFLECTIONS.

Lauren Rees, J. F. Brien and Emmett King have been engaged by Max Figman for *The Pass port*.

Who is Alden? The J. C. Duff Opera company closed in Boston last Saturday after having played to what is described as "terrible" business.

R. A. Roberts will stage William Gillette's new comedy, *Too Much Johnson*.

Who is Alden? Marie Celeste, who did some clever soufrette work with Della Fox, has been engaged for the Louise Bandet company.

The Nichols Sisters have been engaged by Jo Russell for his comedians.

Little Percita West has been engaged for *The Man Without a Country*. Mrs. Gaylot, Arthur Forrest and Thomas B. Dunn have signed for the same company.

Who is Alden? Minnie Madigan has joined the Scalbrooke company.

Gus Mortimer has signed for the *A Trip to the City*.

May Gerald will join *The Vendetta*.

David Murray has been engaged by Kate Claxton to play Jacques in *The Two Orphans*.

J. C. Padgett, Edward Tammchill, Finch Smiles and J. C. T. Weaver will support Carrie Turner in *The Coming Woman*.

Who is Alden? Sallie Madden has been engaged to play the widow in *A Trip to Chinatown No. 2*.

Frank Russell will join *A Temperance Town* on Oct. 15 to play his old part.

Marie Shonell has been engaged for a leading part in *Captain Paul*.

Ruth Livingston and Walter Keyte have signed with *The Dazzler*.

Arthur Mercer has joined the Harry Leighton company.

W. C. Le Tort has been engaged for McKenna's *Flirtation*.

Lillian Schoedin has been engaged by Wagenhals and Kemper.

Who is Alden? Phillis Ruffet and Margaret Anderson have been engaged by Thomas G. Seabrooke.

Archie McKenzie will be Fanny Davenport's business manager this season.

The full cast of *Too Much Johnson* comprises William Gillette, Maud Haslam, Kate Meek, Sam Reed, Mary Greenwall, S. Miller Kent, C. J. Gill, Ralph Delmore, and Robert Hickman. If the piece should not prove successful, *The Foundling*, by George R. Sims and William Leysdag, will be produced three weeks later by the same company.

Who is Alden? Alfred Fowler, of the *Atlanta Constitution*, ended his visit to New York last Saturday. He will spend a couple of days at Philadelphia and then return home.

W. H. Batchelor, for four years musical director with David Henderson, will go on the road with *1001*.

Oscar Gerard has joined *The Fencing Master*, to play the leading comedy part.

GOSSIP.

Riley Wilkinson writes denying the statement that Wilkinson's Players stranded recently at Pine Bluff. Charles E. Evans emphatically denies George W. Lederer's assertion that he has been engaged for *The Twentieth Century Girl*. An auction sale of the pictures, bric-a-brac, books, MSS., and labels that belonged to the late Dion Boucicault will be held soon by Samuel Krisener, of 9 West Twenty-eighth Street.

STRECH.

STRECH-MELROSE.-At Cincinnati, O., on Sept. 27, by the Rev. George N. Eastman, Isaac V. Strech to Ada Melrose.

BENDER.

BENDER.-Marion Bender, at Buzzard's Bay, on Sept. 26, aged 29 years.

CONRAD.-Mrs. Henrietta Zimmerman Conrad, at New Iberia, La., on Oct. 2.

MAY.-Stanley May, in New York, of pleuro-pneumonia, on Oct. 7, aged 35.

PIERI.-Mrs. Ellen Pieri, at Washington, D. C., on Sept. 18, in the seventy-sixth year of her age.

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Body-Brain
Tonic
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WALTER SANFORD, Lessee and Manager.
FILLED NIGHTLY.
Prices, 15, 25, 35, 50 and 75 cents.
Week of Oct. 8, 1894.

SLAVES OF GOLD.
WALTER SANFORD'S STOCK COMPANY.
Appears at this theatre every third week in a series of GRAND REVIVALS OF STANDARD MELODRAMAS.
Next week, *The Ticket-of-Leave Man*.

OSTER & GALT'S MUSIC HALL.
Mlle. Du Dio, Les Phantas, Mlle. Fongere, Finklowsky, The Haytons, Eschenhoff, Martinetti, Mlle. Eva Bertoldi.
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Mr. T. H. French, Manager.
Handsome and Safest Theatre in the World.
SIXTH WEEK
OF Limitless Laughter of

DE WOLF HOFFER
And his company in the new comic opera,
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Evenings at 8. Matinee Saturday 2.

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MATINEE SATURDAY.
Reserved Seats, Orchestra Circle and Balcony, 50 cents.
IN OLD KENTUCKY.

FOURTEENTH STREET THEATRE.
Near 9th Avenue.
Every Night. Matinee Wednesday and Saturday.
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The Favorite Singing Irish Comedian.
CHUCKLE CRAWLEY
In the new comedy drama,
THE FLOOD SONG
By Augustus Pittou and George H. Jessop.

H. S. JACOB'S THEATRE.
Corner 41st Street and 41 Avenue.
Matinee Monday, Thursday and Saturday.
The Favorite Irish Pantomime Farce Comedy,
HOSS AND HOSS.
Next week - Dan McCarthy in *The Pride of Mayo*.

NEW YORK THEATRES.

GARDEN THEATRE.
Evenings at 8.15.
Under direction of Mr. A. M. Palmer.
Matinee Wednesday and Saturday.

RICE'S NEW 1492.
Barnet and Pflugger's Famous Burlesque.
New, original living Pictures.
6th Time, Columbus Seward Souvenirs - Oct. 12 Monday, Oct. 13 - Little Christopher Columbus.

GRAND OPERA HOUSE.
Evenings at 8. Matinee Wed. and Saturday at 2.
ENGINEER ROOF, the Hero of Hinkley, is

A RIDE FOR LIFE.
Next Week - Mr. Joseph Murphy.

DAILY'S THEATRE.
Every Night at 8.
A Gaiety Girl.
Matinee Wednesday and Saturday at 2.
MR. GEORGE EDWARDS' Company.
(From Prince of Wales' Theatre.)
Mr. Charles Hiley, Harry Monckhouse, Lodham Bantock, Fred Kaye, Louis Bradfield, Miss Norma Moore, Maud Hobson, Blanche Massey, Mrs. Phelps, and Miss Juliette Nevill.

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A Picturesque and Thrilling War Drama.
30 Soldiers, 10 Horses.
In the sensational
SHENANDOAH VALLEY SCENE.
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Manager, ENORMOUS SUCCESS.
Mr. John Drew
And company, including Maude Adams.
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Presenting H. A. Jones' great success,
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CANARY and LEOPARD. Lessees and Managers.
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Seventh Week. Unabated and Phenomenal Success.
DELLA FOX
Comic Opera Company in the
LITTLE TROOPER.
By Clay M. Greene and William Furst.
Oct. 18 - 30th time, souvenirs.

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Manager.
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A BIT TO WID
A WID
By Jerome K. Jerome.

GRAND THEATRE.
Broadway, near 9th Street.
Matinee Wednesday and Saturday.
FAREWELL.
HALLER & HART,
Last Edition.
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NEW YORK THEATRES.

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THE LIGHTS OF LONDON.
Four grand ballets. Great sensation caused by the appearance of Little Humpty Dumpty with the Giant Kaleb, the tallest man who ever lived.

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CHARLES E. EVANS, Prop. and Mgr. Evenings at 8.15.
MR. EDWARD MATTHEW.
Tuesday evening and Wednesday Matinee
AND THE MAN.
Wed. Evg., and Sat. Mat. Prince Karl; Thurs. Evg., A Persian Romance; Sat. Evg., Dr. Jekyll and Mr. Hyde.

TONY PATTON'S.
11th Street, between 2d and 4th Avenues.
Matinee Tuesday and Friday.
Return of J. W. Kelly, Bonnie Thornton, Joe Cawthorne, and Nina Harrington, Tough Girl, Ed. Lawrence, Carlin's Monkeys, the Highways, Welton's Great Trained and Acting Cats. Good Reserved Seats 3c.

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Washington and Tillary Streets.
EDWIN KNOWLES & Co. Proprietors.
(Edwin Knowles, Daniel Frohman and M. Hayman.)
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Second and Last Week.
DANIEL FROHMAN'S LITTLE THEATRE CO.
First time in Brooklyn of the Famous Romance,
THE AMAZONS.
By A. W. PINERO.
Next week - *The Bohemians*.

AMERICAN.
Bedford Avenue, near Broadway.
EDWIN KNOWLES, Proprietor.
Matinee Wednesday and Saturday.
EUGENE TUCKER.
Magnificent Ballet Spectacle,
THE Black Crook.
Next week - *The Girl I Left Behind Me*.
COL. SING'S NEW PINK THEATRE.
The Leading and the Elite Theatre of Brooklyn.
Colonel W. L. SING and W. L. SING, Proprietors.
This Week. Matinee Wednesday and Saturday.
THE MEN OF '76.
A Stirling Historical Drama.
Next week - *Boys' A Temperance Town*.

THE BIJOU.
(FORMERLY PEOPLES' THEATRE).
PATERSON, N. J.
BEN LEAVITT, Lessee and Manager.
COMEDY - VAUDEVILLE - BURLESQUE.
Playing combinations three nights or week. Mills running full time, city booming, prospects excellent, or I would not be here.
GOOD OPEN TIME. POPULATION, 10,000.
Managers holding time for this house, please communicate. Address **205 N. 3d St.**
Bijou Theatre, Paterson, N. J.
Burlesque ladies write.
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NEW OPERA, N. C.
OPERA HOUSE.
Open time for good opera company. Capacity, 200. New dist. R.R. from Wilmington, N. C.
SEYMOUR & MEYER.

CORRESPONDENCE.

(CONTINUED FROM PAGE 7.)

Sept. 29. Inez Meeker in *The Prima Donna* 2. Prof. Powell 3. both to small audiences. — *Charles Linton*, the treasurer of *Adair's Opera House*, left 3 for *Ann Harbor, Mich.*, where he intends to study law. — In the name of the *Czar* looked for 4 canceled.

SHAMONK. — *G. A. R. Opera House* (John F. Oster, manager): Spider and Fly to good business 2. *She Couldn't Marry Three* 3, 6.

SHAWNEE. — *Opera House* (F. C. Angle, manager): A Breezy Time Sept. 26. *Fabio Romani* 2, pleased audience, business fair. *Our Irish Visitors* 6.

SHAWNEE. — *Opera House* (John F. Oster, manager): *Barney Ferguson* in *Duffy's Blunders* Sept. 27 to small audience. *Fitz and Webster* in *A Breezy Time* 29 to a fair audience. *Roland Reed* in *The Politician* 1: good-sized and enthusiastic audience. Several recalls. *Primrose and West's Minstrels* 4, Spider and Fly (Leavitt's) 3.

NEW CASTLE. — *Opera House* (R. E. Allen, manager): The *Fencing Master* was thoroughly enjoyed by a large and fashionable audience 2. — *Trans.* David Tidball, of *Harnum's Lithographing* force, is now at his home in this city, the season having closed. — *Comic opera* is almost a stranger to our city, and almost the first question asked when one is billed is, "Do they carry their own orchestra?" knowing the inadequacy of the local orchestra. The majority of the opera companies here carry an orchestra of one or two pieces, but I am glad to note that the *Fencing Master* carried enough men to produce a good effect.

HANOVER CITY. — *Opera House* (J. J. Quirk, manager): Spider and Fly to a fair house 1. *Lillian Kennedy* 9. — *Trans.* Business so far has been a decided improvement over that of last year.

LEWIS. — *Fisher Opera House* (George H. Spang, manager): *Lillian Kennedy's She Couldn't Marry Three* Oct. 27 to well-filled houses.

WEST CHESTER. — *Assembly Building* (M. S. Way, manager): The *Ensign* Sept. 26, meagre house. — *Opera House* (F. J. Painter, manager): The *Vendetta* 1, slim house.

CHATELAIN. — *Grand Opera House* (G. W. Hamersley, manager): *Duffy's Blunders* to S. R. O. Sept. 26, excellent attraction. The *Great Brooklyn Handicap* 29, light business. *John L. Sullivan* in *A True American* 1: good house, performance fair.

CHATELAIN. — *Music Hall* (W. R. Allen, manager): The *Dazzler* Sept. 25, good performance, large audience. *Maggie's Landing* 1, good performance, fair house. *Old Glory* 3, after the fall 3. *Captain's Mate* 8. — *Trans.* *Franklin* is booming with the mills all in operation. Oct. 9 is the date set for starting lines of trolley cars, all passing Music Hall and taking in the suburbs.

CHATELAIN. — *Corner Opera House* (J. H. Blanchard, manager): The *Veteran Detective* 2, poor business. A Breezy Time 16. — *Trans.* The seating capacity of the house has been enlarged and new folding chairs put on the lower floor, giving the house a very neat appearance.

CHATELAIN. — *Academy of Music* (M. H. Burghard, manager): The *Amazons* 1, good business. *Primrose and West's Minstrels* 2, large business. *Roland Reed* in *The Politician* 3, packed house. — *Trans.* *Franklin* (J. H. Lane, manager): *John L. Sullivan* in *A True American* to large business 3.

CHATELAIN. — *Opera House* (Cooke and Munnell, managers): *Stone's U. T. C.* opened their season here 3 to the capacity of the house, turning over three hundred people away.

CHATELAIN. — *Grand Opera House* (Markley and Co., managers): *James Young* in *Handed Sept. 26*, fair business. *Barney Ferguson* in *Duffy's Blunders* 29 to a well-filled house. — *Trans.* *Wise* (Thomas Foley, manager): Opened the season 1 with a number of new attractions, and indications point to a successful season.

CHATELAIN. — *New Opera House* (W. W. Wells, manager): *Fitz and Webster* in *A Breezy Time* Sept. 29 to a large house. General satisfaction. *Walter Lawrence* in *Fabio Romani* 4, fair house, performance excellent. *Irish Visitors* 8.

CHATELAIN. — *Opera House* (R. C. Pritz, manager): *Katie Blenders* 14, big business at popular prices. *Mackie's Side Show* 6.

CHATELAIN. — *Opera House* (John F. Hare, manager): *Stone and Co.'s U. T. C.* 4 to a crowded house. Spider and Fly undefined.

UNION ISLAND.

CHATELAIN. — *Barney's Opera House* (C. B. Biven, manager): *Edgar Willard* in *The Little Speculator* 2, good-sized audience 2. *Two Sisters* 12. *Charles Cowles* in *The Country Merchant*, looked for 4, failed to appear.

CHATELAIN. — *Opera House* (G. M. Mansfield, manager): U. T. C. Sept. 29, matinee and evening to fair business. The *Little Speculator* 1 to light business. *Doctord's Minstrels* 6, *Two Sisters* 9.

CHATELAIN. — *Lotus Opera House* (William C. Chase, manager): *Mackie and Walker* with their specialty comb. 16 to fair patronage, deserving much better. The *Colonel* and *Leavitt* and *Gracie Emmett* in *The Duke of New York* 11-12. — *Trans.* *Amusement* (J. W. McKelvie, manager): The *Auditorium* will be opened 10 by the *Arion Club*, of Providence, with four hundred voices, conducted by *Jules Jordan*, assisted by *Mrs. Lillian Blumell*, soprano, *George W. Ferguson*, baritone and an orchestra of thirty-two pieces.

SOUTH CAROLINA.

CHATELAIN. — *Opera House* (Eugene Cramer, manager): *Barney Brothers' Minstrels* 3, good house. The *Yule's Holiday* 3.

TENNESSEE.

CHATELAIN. — *Barney's Opera House* (James T. Wood, manager): *Side Tracked* opened the season Sept. 26 to a fair house. — *Trans.* The *Masons* of this city are contemplating building a new theatre. — *Walter Matthews*, who was for a while leading man with *Thomas W. Keene*, in conversation recently with your correspondent, stated that he will likely return to the stage. — *W. H. Windom*, one of the sweet singers of *Primrose and West's Minstrels*, is a *Clarksville* boy. He has made a great hit with his rendition of "The Fatal Wedding."

CHATELAIN. — *State's Theatre* (Fritz Staub, manager): A *Black Sheep* 1, full house. 4-11-12. 3 *Van Venson* 6, Spider and Fly 9, 10.

CHATELAIN. — *Van Venson* (W. A. Sheetz, business manager): *Nellie McHenry* in *A Night at the Circus* Sept. 28, 29 to fair business. *Down in Dixie* 14, *Cleveland's Minstrels* 8. — *Trans.* *Garano Opera House* (C. Curry and Boyle, managers): *Charles Dickinson* in *Incog*, and *A Jolly Good Fellow* to large and well-pleased audiences 2, 3. *Our Uncle Dudley* 9. — *Trans.* *Brice* (Brice and Kelly, managers; John Kelly, local representative): *Rice and Barton* in *Mr. Dudley and Poodle* to large business week of 23-25. *Jule Walters* in *Side Tracked* opened week of 1 to S. R. O. *Ferris' Comedians* 8-11.

CHATELAIN. — *New Opera House* (Paul R. Albert, manager): *How's Black Sheep* 2 to good business. *Charles Dickinson* in *Incog*, 4 *Thomas W. Keene* in *Handed* 3.

CHATELAIN. — *Grand Opera House* (R. S. Douglas, manager): *Down in Dixie*, a melodramatic comedy-drama from the pen of *Scott Marble*, who is in the cast, drew a very large house on the opening night 1, followed by good business throughout the engagement. *Rescue Ranch* and *The Hustler* are underlined.

TEXAS.

CHATELAIN. — *Co's Opera House* (Frank Ellsworth, manager): *Rescue Ranch* in her musical comedy. Play notes, opened the season Sept. 25 and was greeted by a large and select audience. *Uncle Dudley* 3, *Barlow, Dolson and Powers' Minstrels* 11. — *Trans.* During the past summer the *Shawman Opera House* has been thoroughly renovated from floor to ceiling by *Frank Cox*, who purchased it from the stock co., by which it was formerly controlled. It has been furnished with the latest cushioned opera chairs, and the seating capacity is now 1,000. An entire new set of scenery, painted in New Orleans, has been provided, and the size of the stage increased. The house is under the management of *Frank Ellsworth*, one of the most prominent and popular young business men of the city, and one of the proprietors of the *Binkley Hotel*. Mr. Ellsworth books only the best attractions and will not play or rent to pirates.

CHATELAIN. — *Garland Opera House* (J. P. Garland, manager): *Bobby Gaylor* in *Sport McAllister*, with the *Irish* pictures, Sept. 24, drew a fair-sized audience.

Davis and Keogh's Hustler 26, good house. *Barlow, Dolson and Powers' Minstrels* 6, *Maud Granger* 9, with matinee. The *Colonel* 17, M. G. Field's *Minstrels* 20. — *Trans.* The *Texas Cotton Palace* opens here Nov. 8-10. Excursion rates on all roads have been secured. The *Iowa State Band* has been engaged. The *Auditorium* in connection with the *Cotton Palace*, has an elaborate stage and seating capacity of 5,000. Performances are to be given nightly.

SAN ANTONIO. — *Grand Opera House* (Levy and Turtur, managers): *Barlow, Dolson and Powers' Minstrels* opened the week at the *Grand Opera House* Sept. 24, 25 to fair business. The *Hustler* to a good house, though top-heavy. 26. *Our Uncle Dudley* co. to light business 27, 28, very good co., and deserved liberal patronage. The *Operator* co., looked at the *Grand* for 3, disbanded. *Silver Wedding* 5, *Jolly Chums* 7, Mr. *Rames of New York* 11, The *Colonel* 13, 14, *Granger* 16, 17. — *Trans.* Did it ever occur to the people North what this year's cotton crop meant to Texas? 2½ million bales, averaging \$20 per bale — \$50,000,000 — and every dollar of it coming into the state from the outside. Truly Texas is not only a state of "magnificent distances," but of "magnificent possibilities" — a little world in itself.

HOUSTON. — *Grand Opera House* (Schwartz and Mike, managers): *Barlow, Dolson and Powers' Minstrels* 3, Mrs. *Tom Thumb* and *Lilliputians* 6, *Mendelson Opera* co. 9, The *Colonel* 12.

HOUSTON. — *Minaret's Opera House* (Biggs and Walker, managers): *Our Uncle Dudley*, matinee and night, Sept. 29 to good houses. Mrs. *Tom Thumb* 3, *Silver Wedding* 4, *Jolly Chums* 10, Mr. *Rames of New York* 12.

HOUSTON. — *Opera House* (B. A. Booth, manager): *Barlow, Dolson and Powers' Minstrels* to a good house Sept. 27.

HOUSTON. — *Casimir Opera House* (J. P. Casimier, manager): *Barlow, Dolson and Powers' Minstrels* 4.

HOUSTON. — *Opera House* (F. L. Denison, manager): *Barlow, Dolson and Powers' Minstrels* Sept. 29 to a good house.

HOUSTON. — *Opera House* (Johnson Brothers, managers): *Rescue Ranch* in *Playmates*, matinee and night, to fair business Sept. 29, performance excellent. M. G. Field's *Minstrels* 12.

HOUSTON. — *Henry Opera House* (John Henry, manager): *Anderson's Jolly Old Chums* to a good house Sept. 28. *Mendelson Opera* co. 5, 6 with Saturday matinee.

UTAH.

SALT LAKE CITY. — *Salt Lake Theatre* (C. S. Burton, manager): *Harvey's Theatre* Sept. 26, 27, to fair houses. *Home Dramatic Club* 14, assisted by the veteran actor, J. M. Stoddard, in *Saints and Sinners*. This is the week of the *State Fair* and also the general conference of the *Mormon Church*. — *Trans.* *Harvey's Theatre* (T. E. Madley, manager): *Old Hoss* and *Young Hearts* with living pictures have drawn full houses all the week. This house is to be improved by removing the upper floor and converting the space into a gallery. — *Trans.* The *Grand Opera House* is being rushed to completion. The owners are anxious to be ready for the holiday season. — The suit for injunction against *Madley* for withholding *College Chums*, said to be a copy of *Charles's Aunt*, is still pending. In court it appeared that *College Chums* took only fifty minutes while *Charles's Aunt* took two hours or more to present.

VERMONT.

BRISTOL. — *Howard Opera House* (W. E. Walker, manager): *Pauline Hall Opera* co. Sept. 26, hundreds turned away. *Peck's Bad Boy* 29, afternoon and evening, fair business. *James O'Neil* in *Monte Cristo*, *Gorman's Gilboodes* Abroad 10.

BRISTOL. — *Opera House* (F. M. Tiffany, manager): *James O'Neil* in *Monte Cristo* to a good house 1. The *Germans* in the *Gilboodes* Abroad 10.

BRISTOL. — *Howard Opera House* (G. L. Blanchard, manager): *Peck's Bad Boy* to a small house Sept. 27. The *Engineer* 1, fair house. *Gorman's Gilboodes* Abroad 10.

VIRGINIA.

CHARLOTTE. — *Mozart Academy of Music* (Thomas G. Leath, manager): *How's latest play, A Black Sheep*, was produced here Sept. 27-29, under the personal direction of Mr. Hoyt. It made a great success. The author was called before the curtain nightly. *Van Venson* drew a large audience 2. — *Trans.* *Richmond Theatre* (Thomas G. Leath, manager): *The Country Squire* 26, 27, business-light, caused by unfavorable weather. — *Trans.* *Go* (Hoyt) was advertised and failed to appear in *Van Venson*, but he failed to materialize, and the part was assumed by an understudy. It is said that the star is rehearsing *the Olton* in New York.

CHARLOTTE. — *Academy of Music* (J. D. Lazell, manager): *Harriette Weems* in *Orchello* to very poor business 1. *Van Venson* 3.

CHARLOTTE. — *Academy of Music* (Col. J. M. Neill, manager): *Van Venson* 3 was received by a highly pleased audience, and did a fairly good business. The *Vendetta* 6.

WASHINGTON.

WASH. D. C. — *Theatre* (John W. Hanna, manager): *Don't Sully* in *The Millionaire* Sept. 27, big house. — *Trans.* *Seaside Theatre* (M. R. Leavitt and Co., managers): Fair attendance good vaudeville entertainment week of 23-25.

WEST VIRGINIA.

CHARLESTON. — *Barlow Opera House* (N. S. Burles, manager): The *Georgia Minstrels* to a big house 1. *Sam T. Jack's Extraneous Spectacular* co. 6.

CHARLESTON. — *Academy of Music* (N. S. Burles, manager): *Charles Dickinson* in *Incog* Sept. 29, excellent performance, crowded house. *Fanner's National Congress* 14, *Hattie Bernard Chase* 15, *Uncle Dudley* 17.

CHARLESTON. — *Opera House* (F. Riester, manager): The *Fencing Master* Sept. 29, filled the house and pleased everybody. *Dorothy Morton* received curtain calls. *Russell's Comedians* 6, *Scotch Opera* co. 15, *Spencer and Fly* 16. — *Trans.* *Seaside Theatre* (M. R. Leavitt and Co., managers): *Phil Peter* 27, 28 to good business. *City Sports* 1-3 turned people away. *His Nibs the Baron* 4-10, *Rose Hill Folly* co. 11-12.

WISCONSIN.

MILWAUKEE. — *Grand Opera House* (J. E. Williams, manager): *Katie Emmett* in *Killarney* Sept. 27, good house.

MILWAUKEE. — *Opera House* (A. H. Carnegie, manager): *Russell's Comic and Spectacular* *Carnival*, auspices of Catholic church, Sept. 27, 28, crowded houses. — *Trans.* Manager A. H. Carnegie has given up the *Waterhouse Opera House*.

MILWAUKEE. — *Wilson's Opera House* (R. H. Wilson, manager): *Katie Emmett* in *Killarney* Sept. 25, big house. A *Tallow Candle* to good business 26.

MILWAUKEE. — *Casino* (Lee S. Oviatt, manager): Dr. *Cupid* 1, poor business, owing to political convention same evening. *Alexander Salvini* in *The Three Graces* 9.

MILWAUKEE. — *Opera House* (E. Erb, manager): *Pete Baker* Sept. 29 to a fair-sized audience.

MILWAUKEE. — *Faraway* (J. Stradolph, manager): *Sol Smith Russell* presented *April Weather* Sept. 25 to a packed house at advanced prices. *Rose Coghlan* in *Diplomacy* drew a good house 26. *Alexander Salvini* 10.

CANADA.

MONTREAL. — *Queen's Theatre* (Sparrow and Jacobs, managers): *Robert Hilliard* opened to good business in *The Nomine*, and as the dashing Jack Meadford, repeated his success of last season. The *Highland* cadets, attended in a body on the opening night. The theatre was tastefully decorated with hunting and the band of the *Royal Scots* gave several musical selections between the acts. At the close of the second act the cadets presented Mr. Hilliard with a silver-headed cane. He returned thanks in a neat speech. *Wang* 8-11. — *Academy of Music* (Henry Thomas, manager): *Pauline Hall* in *Opera* co. opened in *Dorcas* to one of the best houses of the season 1. *James O'Neil* in *repetoire* 8-11. — *Trans.* *Royal* *Separate* and *Jacobs*, managers: N. S. Wood in *The Orphan* of New York opened to S. R. O. 1. *Steve Brodie* in *On the Run* 8-11. — *Opera* *Francis* (Edmond Hardy, manager): The season opened 1 before a crowded house. The last student of *Laval University* attended in a body and collected between the acts with several songs. The women of the co. were presented with bouquets. The opera, *Audran's Gillette de Nan-*

home was fairly given. *Madames Ront* and *Miller*, and *Monsieur Ront* and *Viscres* appeared in the principal roles. M. Gerard, the comedian, who was such a favorite last winter, received an ovation. 1. *Alde* 4 on station 46.

TORONTO. — *Grand Opera House* (O. B. Sheppard, manager): *Robert Mantell* opened in *Monitors* to a fairly good house 1. The *Consonant Brothers* was presented 2 to a large and appreciative audience. Mr. Mantell, after repeated encores, made a speech, thanking his Toronto patrons for their most liberal support. He will also present *Othello* and *Hamlet*. *Rob. Roy* 8-11. — *Trans.* *Opera House* (Andrew I. Small, manager): The *Black Crook* opened to a packed house 1. N. S. Wood 8-11. — *Academy of Music* (F. W. Starr, manager): The *Rose Hill English Folly* co. opened to a house crowded to the doors 1. *Vivian DeMonte's Vaudeville* 8-11. — *Trans.* The *Musée* is drawing unusual crowds. The attraction in the lecture hall is a den of performing snakes. — *James Matthews*, the popular press agent of the *Grand Opera House*, slipped on a banana peel 29, breaking his ankle. He was removed to the hospital. It is expected he will be around in a few days.

TORONTO. — *Grand Opera House* (John Ferguson, manager): *Rand Comedy* co. Sept. 26, 27 presented the *Vagabond*, and *Cast Adrift* to good houses. *Guy Brothers' Minstrels* 28, 29 presented a very catchy programme which delighted large audiences.

TORONTO. — *Opera House* (Charles A. Pene, manager): The *Opera House*, which was destroyed by fire last December, has been rebuilt by an enterprising citizen, *Warren Totten*, 12 C., and is now costing and better adapted than ever before. The reopening took place on Sept. 20, the attraction being *The Fencing Master*, before a large and fashionable audience. The receipts amounted to \$200. *Powers' Ivy Leaf* co. 24, fair house. The *Russian Imperial Orchestra* and the *Vienna Court Orchestra* to delighted audiences afternoon and evening 26. *Herrmann* appeared before a good house 29.

TORONTO. — *Academy of Music* (Theodore Hamel and Co., managers): *Nellie Ganthony* drew packed houses at advanced prices 1-3. — *Trans.* *Theatre* (A. Temple, manager): The *French Opera* co. under the management of M. Alf. Haakman, arrived here on the *Oregon*. The co. is composed of forty people. They will play a repertoire of French opera for an indefinite period, opening on 9 in *La Fanyette du Temple*.

(Received too late for classification.)

JERSEY CITY.

Elfie Elders and her excellent co. in *Doris* drew good houses week of 1-6. Miss *Elders* is a favorite here among the women, and her opportunities for

emotion in *Doris* are many. *Robert Drouet*, the author of the play, is also the leading man of the co., and is a careful, capable actor. *Frank Weston*, who is always good in every part he plays, is earnest and painstaking as the Irish doctor. The production was a good one, and was enhanced by *Stage Machinist Langabe's* pretty stage trimmings. 8. *Bells* 8-11. *Span of Life* 15-20.

Business at the *Ben Ton Theatre* has been very good and the programme offered 16 was replete with good things. *Haines* and *Pettingill* head the list.

George Baker, of the *Baker Opera* co., was a guest at the *Academy of Music* 1.

Eldorado is ended as a Summer resort. The property comprises seventeen and a half acres, and is to be sold at public auction 10, to be cut up into building lots.

Walter Johns was in town 1-3, lusting in the interests of the *Bartholomew* and their new *Bells* co. The attraction is billed like a circus.

Charles H. Heywood, one of the old-time minstrel female impersonators, did a good singing specialty at the *Ben Ton Theatre* 14.

William Medford, the scenic artist and sign painter of the *Ben Ton Theatre*, has painted a fence on our principal thoroughfare to represent a twenty-four sheet stand of hills. It is a clever piece of work, and is very attractive.

Edward Murphy, of this city, for a long time a member of *Edward Harrigan's* co., has been promoted to the position of stage manager with that co.

Rev. John I. Scudler, frequently called our Dr. *Parkhurst*, preached a sermon Sept. 29 to a crowded audience on a common sense view of theatres. His opinions were broad and liberal. He said the theatres were all right, and urged his hearers to attend them, but opposed vulgar dancing and the French productions.

Edward Finlay, an actor of this city, sailed for Europe Sept. 28.

The *Prodigal Daughter* and *A Temperance Town* are the latest bookings at the *Academy of Music*.

Manager *Frank Henderson*, of the *Academy of Music*, made a flying trip to *Pittsburg, Pa.*, on business. He left 2, and returned 4. — *WALTER C. SMITH.*

OHIO.

At *Boyd's Theatre*, *Robert Downing*, supported by *Eugenia Blair* and a well-balanced co., presented *Incog* and *The Gladiators* Sept. 29. Business fair and the audiences appreciative.

At the *Fifteenth Street Theatre*, *The Derby Winner* opened 30, and the *S. R. O.* sign was displayed before eight o'clock. The receipts were the largest at popular prices in the history of the city. The stable scenes are very realistic and the specialties good. — *J. R. BINGHAM.*

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